

The NEW YORK
CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 24, 1920

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

"PALS"

by Lynn Cowan
Writer of "Kisses"
and
Gilbert Wells



PALS

Lyrics by GILBERT WELLS

Music by LYNN COWAN

Pals that we had in boy head.

Pals of the lipp a go. Pals that we went to

school with. And Pals we met while wan diring to and fro.

Near Pals and dear Pals in time of ord they ans war to your

call. But the Pal that you love and you mar - ry. Shall be the

call. But that off Del-lar Bill when you're troub led. Is the

best Pal of all. all. all.

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The Song
that is
Sweeping
the Country

Sing "Pals"
Play "Pals"
Dance "Pals"

Dance and Vocal-Orchestrations-Ready
Professional Office - Pantages Theatre Bldg - Ben Black Mgr.

Sherman, Clay & Co.
SAN FRANCISCO

The NEW YORK CLIPPER

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Copyright, 1920, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879.

FRANK QUEEN, 1853
Founded by

NEW YORK, MARCH 24, 1920

VOLUME LXVIII—No. 7
Price, Fifteen Cents, \$5.00 a Year

NEW LEGIT BOOKING CIRCUIT REPORTED IN THE MAKING

Rumors Heard of Managers Being Approached to Start a Third Routing Office Against the Time When They Will Be Dissatisfied With Present Ones

Reports became current along the Rialto last week that a new booking circuit is being planned by a group of theatrical managers who are of the opinion that the time may come when they will want to break away from the Shubert and Klaw and Erlanger circuits. The circuit will, if it is consummated, extend from New York to Chicago, with Boston marked as the New England stronghold and Philadelphia and Detroit mapped out as other potential stopover points.

The name of George Nicolai is being mentioned as one of the promoters of the new circuit, although the reports concern the regular houses and not popular priced time such as he has mostly been identified with. It is known that before he left for Palm Beach several weeks ago he was active in trying to get three independent managers in as many different cities to join their houses in what was outlined as a triple entente circuit for the purpose of keeping three standard musical shows running simultaneously. The cities Nicolai is reported to have in mind are New York, Boston and Philadelphia. The managers he is said to have approached with his proposition are Oliver D. Bailey, who controls the Fulton here, the Selwyns, who control the Park Square, Boston, and Walter Wanger, the youthful producing manager who recently acquired the Little Theatre in Philadelphia.

The potential factors in the new circuit, according to one of the managers who says he was approached on the proposition, are A. H. Woods, the Selwyns, Oliver Morosco, Max Spiegel, Sam H. Harris, Bailey and Wagner.

Woods's theatrical potentiality so far as the circuit is concerned, lies in his control of the Eltinge and the Republic theatres here, the Woods Theatre in Chicago, where he is reported to be planning to build another one, and the house he recently acquired in Atlantic City. The Selwyns derive their importance from their ownership or control of the Harris and Selwyn theatres here, in addition to the two houses, now in course of construction in West Forty-second and Forty-third streets; their recently acquired Boston theatre and another house they are reported to be building in Detroit.

Oliver Morosco controls the Little Theatre here and owns the property next to the Morosco Theatre on West Forty-fifth street, where he can begin building a new theatre any time after next May 1. He is reported to be holding options on a site in Chicago and Boston, and, in addition, controls two theatres on the Coast.

Sam H. Harris controls the Cohan and Harris Theatre here, plans to build a new theatre on a recently acquired site in West Forty-fifth street, and there is talk of his building a new house in Chicago within the next year.

Max Spiegel is a circuit force to be reckoned with by reason of his acquisition several months ago of the Fitzgerald

Building, together with the George M. Cohan Theatre—that is part of the property. The theatre is held under lease by Klaw and Erlanger, but it will revert to Spiegel some time in 1922, at which time he will take control of the house. In addition, he recently acquired sites in Greenwich Village, where he plans to build a large theatre, and on West Forty-fourth street, which he leased from Vincent Astor for a term of twenty-one years with two successive renewal periods. If necessary, he can also convert the motion picture policy of the Strand Theatre here, in which he is heavily interested.

The individuals mentioned could easily contribute enough theatres in the largest cities in this country within the next two years, it is thought, to start a circuit that would give shows at least twenty-five solid weeks of booking.

WHEAT SUES FOR SALARY

Edgar MacGregor was served last week with a summons in a suit brought by Lawrence Wheat, through O'Brien, Malevinsky and Driscoll, against the producers of "The Sweetheart Shop," in which Wheat appeared for one week recently.

His claim is for \$700, this sum, he alleges, being due under the terms of the contract he made, which, he says, called for a salary of \$350. He says he rehearsed in the show four weeks, played one full week, for which he was paid, but was told that his services in the show were no longer required after that.

His \$700 claim, therefore, is for the two weeks' additional salary he alleges he would have received if he had received the regular two weeks' notice.

TRY SECOND HOLD-UP

SAN FRANCISCO, Mar. 20.—Two twenty-year old youths, George Crinnion and Jack McCormack, were arrested this week in a second attempt to rob the box office of the Maitland Theatre. Crinnion, the police said, confessed that he held up the theatre two weeks ago and obtained \$121.

McCormack was run down on the street and captured by Arthur Maitland, the proprietor of the theatre, after his mother, Mrs. E. L. Maitland, had given the alarm. Crinnion was taken in custody later in his room in a hotel on O'Farrell Street. The attempted robbery took place at 4:30 P. M. when McCormack stepped to the box office and covered Mrs. Maitland with a revolver.

MANAGER LOSES LOVE SUIT

SAN FRANCISCO, Mar. 20.—The Rev. John F. Poucher, pastor of the Central Methodist Episcopal Church, did not alienate the affections of Mrs. Emma Smeltzer, his private secretary, from her husband, William Smeltzer, former manager of the Savoy Theatre.

The pastor is working in a shipyard since the case was filed against him, and now expects to return to his pulpit.

"TWINKLE, TWINKLE" STARTS SUIT

Chorus Equity members engaged for Adolph Mayer's "Twinkle, Twinkle" company, which, after several weeks of rehearsal, closed without opening, have filed complaints in an effort to collect unpaid salaries amounting to nearly \$2,000. The case has been placed in the hands of Paul Turner, Equity attorney, who will take action seeking to collect the money.

The girls claim they were engaged by Mayer under Equity contracts, but that they have, as yet, not received the two weeks' notice salary due them in the event of the production being called off prior. The complainants are Winifred Robbins, Rena Miller, Mildred Burton, Marie Stratton, Mable House, Jean Hassen, Beth McKendry, Thea Thompson, Alberta Harrison, Marguerite Daniels, Florence Collins, Nella Evans, Nissa Duryea, Bobby Darous, Phyllis Reid, Bobby Lee, Eddie Pierce, Bobby Culbertson, Thomas J. McLanahan, George Carpenter, Irene Cornell, and George Cavanaugh.

It is said that Mayer was financed in the venture by a woman who, although she had never before appeared on the stage, was to have the role of prima donna. But, as the story goes, at the last moment she demurred and finally refused to go on with the production of the piece. Adverse criticism as to her ability as an actress is said to have been the cause of her sudden distaste for the stage. Mayer is reported to have wanted to continue with the venture and substitute some one else in her place. But she refused and withdrew her financial support.

The other principals are said to have been engaged with a four weeks' guarantee, but, as yet, they have filed no complaint. They are Denman Mailo, Frank Doan and Ralph Whitehead.

LEAN SHOW DID \$16,110

Max Spiegel's "Look Who's Here" show, at the 44th Street Theatre, with Cecil Lean and Cleo Mayfield featured in the cast, played to \$16,110 last week, its third in New York.

The show's receipts have shown a steady weekly rise since it opened, and what accounts for it even more than the fact that those who see it afterwards recommend it to others, is the extensive outdoor advertising campaign inaugurated by Spiegel between this city and Canada.

At the present time the show is being blazoned through the medium of billboards on 687 stands throughout New York State, New England and various regions in Canada. This form of advertising, in itself, is costing Spiegel \$2.52 per stand, or a total of \$1,731.24. In addition, James Florida, the show's manager and press representative, is waging a publicity campaign through the medium of correspondence, which is costing Spiegel about \$500 a week for printing and stamps.

All of which money is being expended in an effort to keep the show running here all Summer, which it will do if its receipts don't slump below the \$10,000 figure mentioned in the Shubert booking contract. And, from the present extent of the show's business, its chances of remaining here for a protracted period look good.

SHUBERT'S GET PIECE OF SHOW

BOSTON, Mar. 20.—It is understood that the Shuberts have been able to secure a piece of the show "The Outrageous Mrs. Palmer" and will present it in New York next fall. Mary Young, starring in it here, will be featured again.

ZIMBALIST SHOW OPENS

STAMFORD, Conn., Mar. 22.—Joe Weber, probably inspired by the success attained by C. B. Dillingham with Fritz Kreisler's Operetta "Apple Blossoms," has come forward with a piece to which Efrem Zimbalist, the equally famous violinist-composer, has contributed the score. It is titled "Honeydew" and was presented here for the first time this week at the Stamford Theatre. Without doubt, this new piece should be every bit as successful as the Dillingham production, when it arrives in New York Easter week to begin its metropolitan run.

Joseph W. Herbert, who provided the book and lyrics, has, by some twist of mind, conceived a plot that is delightfully different from any of the long list of musical pieces of recent production. It involves various matrimonial entanglements that are away from the beaten track, and he has invested the story with real people and real life. About the whole book he has thrown an atmosphere of charm, the secret of which may be found in its very simplicity.

The musical setting, including eighteen numbers in all, has great winning power. Among the numbers which will probably become the most popular are "Drop Me a Line," "Her Husband's Friend," "The Morals of a Sailor," "A Cup of Tea," "Your Second Wife," and "A Choo," a sneezing song. It may be predicted that the first mentioned number is going to be very familiar.

There are six girls in the piece, Ottile Corday, Leah Lewis, Kathyrine Shoup, Mary Martin, Dorothy Peightal, and Courtney Slaughter, that Weber says have never been on the stage before.

Renee Delting and Ruth Welch shared the highest honors of the performance. George Bancroft, in the leading role, as Henry Honeydew, made a good impression. Octavia Broske was unlike any other mother-in-law seen on the stage. Other members of the cast were Jane Dair, John Roche, Lee Johnston, Frank Belcher, William Sellery, Cliff Stirk, Hal Newport and Edward Sherman. The last three figure in one of the funniest passages in the piece. The lines and lyrics no less than the musical score will be remembered for their cleverness and originality.

Before being seen in New York the piece will play Providence, Hartford, Syracuse and Buffalo.

COHAN AND HARRIS CLOSE TWO

Two Cohan and Harris shows closed last Saturday night after finishing their seasons. They are "The Tailor-Made Man," in Grand Rapids, Mich., and the number two company of "A Prince There Was," in Binghamton, N. Y.

Both shows began their season on the road last September and played to the Coast and back. At the present time Grant Mitchell is still appearing in the number one company of "A Prince There Was," scheduled to begin a tour over the Subway Circuit here next week.

REID MAY COME EAST

LOS ANGELES, Cal., Mar. 20.—Wallace Reid, who has been playing with Harry Corson Clarke in "The Rotters," which closed last week at the Little Egan Theatre, and in which he was a great success, may go East, as it is figured he would make a splendid matinee idol and could get some of the easy money that now seems to be awaiting film stars who enter the spoken play.

STAGE WOMEN'S WAR RELIEF RAISED \$241,600 DURING WAR

Treasurer's Report Shows Overhead Expenses Ran Up to \$28,865, but That Remainder Was Expended in Service to Wounded and Caring for the Sick

More than \$241,800 was raised by the Stage Women's War Relief since the formation of the organization in April, 1917, according to the national treasurer's report, read at the annual meeting in the Bijou Theatre last Friday afternoon. The meeting marked the close of the organization's activities.

From this amount, the total gross disbursements in war work amounted to \$172,918, in addition to overhead expenditures amounting to \$28,865.16, leaving the organization with assets to date totaling \$40,419.25.

The organization was inaugurated early in 1917 by Rachel Crothers and, during the period of the war, contributed to all branches of relief work, furnishing entertainment, hospital supplies and staging benefits for various war funds. During the past season, the organization has been furnishing entertainment for wounded soldiers at both the Fox Hills and the Polyclinic hospitals, in addition to contributing to various foreign relief funds that have sprung into existence since the war.

The financial report as to March 1, begins with the first mass meeting, held in the Hudson Theatre on April 13, 1917, when \$529.01, the first sum to be contributed to the organization's treasury, was raised by contribution. Other collections from theatres, parades, the climbs of the "Human Spider" and from the glass boxes which were installed in the theatres, totaled \$8,111. In addition to this a considerable sum was contributed from bazaars.

Various branches of the S. W. W. R., upon closing their workshops at the end of the war, have turned over the following amounts: San Francisco, \$3,000; Los Angeles, \$1,950; Boston, \$1,000; Philadelphia, \$205.84; and Detroit, \$80.48; in all, a total of \$6,236.32.

One of the chief sources of income were benefits staged at various times during the organization's formation, including the Barrie plays, \$8,974; Frances Starr at Lake George, \$1,170; Biltmore and Gotham parties, \$887; Mrs. Dryer, \$580; "13th Chair" Company, \$90; Mrs. Bennett, \$200; the Thomas Wise and William Courtney drive, \$3,671; Hudson Theatre benefit, \$547; the Lamb War Gamble and others, \$5,829; Edith W. Mathison matinee, \$390; Sixty Club ball, \$954; Morosco Benefit, \$1,065; "Seven Day's Leave" Company, \$295; Banker's Club, \$183; Theatre Assembly, \$52; Ritz-Carlton Fashion Fete, \$705; Chorus Girls' Benefit, \$2,974; Grace George's Moonlight Fete, \$1,597; San Carlo Opera Benefit, \$1,433; South Hampton Benefit, \$994; Sleepy Hollow, \$589; Mrs. Chauncey Olcott's Saratoga Fete, \$1,400; Belasco Benefit, \$1,921, and the Geraldine Farrar Benefit, \$15,308.86, making a grand total of more than \$53,000.

A subscription drive held last season resulted in the collection of more than \$14,900.

The Jumble Inn, opened by Mrs. Chauncey Olcott in February, 1918, and closed February 1, 1920, shows a total profit of \$10,507.32.

Twelve two-reel motion pictures, made by members of the organization and released through Universal, have piled up \$78,078.30 to date in net profits, with funds still coming in. The pictures are still running and, from all indications, will do so for some time.

Direct donations received total \$55,477. Various sales amount to \$7,991.

The only deficit is \$202.17, resulting from an attempt to run a farm during the first year. However, this amount was more than offset from Virginia Harned, amounting to \$1,600.

Among the various expenditures incurred at the workshop were hospital

supplies and surgical dressings, \$15,611; knitted goods and yarns, \$38,306; new clothing, \$5,681, and other work room expenses totaling \$80,644.03.

Money expended for other branches of war relief work is as follows: soldiers' welfare, \$28,491.82; Ellis Island relief, \$67; hospital relief, \$11,800; Grand Central Palace Hospital, \$5,092.69; Red Cross, \$112; Serbian Red Cross, \$1,000; free milk for France \$9,000; Sunday night entertainment and holiday matinees for wounded soldiers, \$2,463; Palace Theatre matinees, \$1,234; visiting wounded soldiers, \$511.80; camp entertainments, \$6,169; Christmas fund for a French village, \$200; and other expenses totaling \$89,996.31.

During the two years the organization functioned more than \$17,185 in salaries were paid out. This amount, coupled with other expenses, brought the overhead up to the mark of \$28,265.16, about twelve per cent of the gross net receipts.

The organization's officers are as follows: Rachel Crothers, president; Louise Closser Hale, first vice-president; Dorothy Donnelly, second vice-president; Gladys Hanson, secretary, and Josephine Hull, treasurer. Other members of the executive board are Mary Kirkpatrick, Gean Patriqua, Minnie Dubree, Daisy Humphreys, May Buckley, Eleanor Gates, Viola Allen, Amelia Bingham, Marion Burrows, Mrs. Walter Vincent, Mary Bowland, Virginia Fox Brooks, Chrystal Herne and Florence Nash.

SHERRILL'S AIDE GETS DIVORCE

Rose Werner, private secretary to William L. Sherrill, president of Frohman Amusement Corporation, has been granted an interlocutory decree of divorce from David C. Werner, who appeared in vaudeville in Al. H. White's "The Mirror" act and who is at present employed by Cohan and Harris as assistant to Sam Forrest, their producer.

The Werners were married three years ago and have no children. In her complaint, Mrs. Werner accused her husband of undue intimacy with an "unknown woman."

This is the second time the Werner's marital troubles have figured in the courts. The first time was last September, when Werner and a man he described as his former pal, Jerome B. Baumann, were arrested by Officer Foley of the 37th Precinct, who charged them both with fighting on the street. They were arraigned in the Men's Night Court before Magistrate Nolan on a charge of disorderly conduct.

Both pleaded guilty, after which the explanation offered to the Magistrate was that Werner had met Baumann walking on upper Seventh Avenue in the company of his (Werner's) wife. The latter, Werner explained, had been to California and had returned to New York that day without previously announcing her coming. However, Werner stated, from letters his wife had written to friends here, he had reason to think that she would return to New York just about the time she did. He visited the home of her parents on the evening of the affray and inquired of them whether their daughter had returned from California. They had told him she hadn't. It was shortly after he left their home that, Werner stated, he ran into his wife in the company of Baumann, who, he claimed, has previously met her in Chicago, where they registered at the Hotel Morrison as man and wife.

Magistrate Nolan then suspended sentence on Werner and sentenced Baumann to thirty days in the Workhouse on Blackwell's Island.

"GRASS WIDOW" HAS 24 SUITS

A total of 24 individual suits, in which sums ranging from \$500 down to \$19.38 are claimed, have been brought against Corey and Stark, Inc., which produced "The Grass Widow," which stranded in Newark, Ohio, January 21. The actions are for salaries and the aggregate amount claimed, through Paul N. Turner, the Equity attorney, totals \$2,349.55.

The show stranded, it is claimed, as the result of the withdrawal from the corporation of Madison Corey. Thomas Stark continued directing the show's destinies after his partner had withdrawn, but he, it is reported, left the members of the company to shift for themselves in the little Ohio city. Most of the players didn't have enough money to pay their fare back to New York, so the Equity Association here was appealed to and paid the railroad fares amounting to \$450.

The following is a list of the players who have brought suit in the Third District Municipal Court and the amount each claims: Charles Sinclair, \$500; Edith Allan, \$188.88; Theodore Warfield, \$249.39; Arthur Millar, \$184.88; Charles Clear, \$122.38; Frank Demont, \$167.50; Gaby Leslie, \$80.63; Helen Dunn, \$61.25; Elba Woods, \$80.65; Babe Beeler, \$42.50; William Sofford, \$55.63; Allan Jenkins, \$47.75; Vivian Gilbert, \$49.38; Adele Wagner, \$49.38; Violet Wilson, \$49.38; Mabel Wilson, \$49.38; Thomas O'Hara, \$51.25; Clara Throp, \$19.39; Tom Maynard, \$44.38; Gladys Hall, \$49.38; Clarice Cowan, \$49.38; Billy Welp, \$19.38; Agnes Lydiate, \$55.63; Gracia Demont, \$42.50.

At the office of Paul N. Turner it was stated by Ivan Maginn, who has charge of the cases, that they were in the nature of what is known as preliminary actions, that is to say, if judgments for the amounts claimed are rendered against the Corey and Stark corporation, an attempt will be made to collect them from the corporation. In the event that the judgments are uncollectible against the corporation, actions will be started against each of the individual stockholders, the corporation being Mr. and Mrs. Thomas principal ones in the Corey and Stark Stark.

THEEDA BARA DOES \$20,000

Despite the more or less merciless panning which Theda Bara received from the reviewers following her opening a week ago last Monday in "The Blue Flame" at the Shubert Theatre, the show's business last week totaled nearly \$20,000.

This sum would be a pretty nifty week's gross for any show. And though the capacity at \$3 top week days and \$3.50 Saturday nights for a week would be about \$22,000, it is not unlikely that Theda will continue to draw for the next four weeks at least.

A. H. Woods, who produced "The Blue Flame" and who has Miss Bara under contract for three years, stated on Saturday that bookings have already been arranged for her as far ahead as May, 1921. At the completion of her tour, Miss Bara will be featured in a screen version of the play.

SHOCKED PARIS AUDIENCE

PARIS, France, Mar. 20.—The biggest theatrical sensation in years was sprung at the premiere of Henri Cain's new opera, "Quo Vadis," at the Champs Elysees Theatre when La Belle D'Herlys emerged from a huge oyster shell and proceeded to divest herself of every bit of habiliment.

Miss D'Herlys is well known in America, whither she went in March, 1916, to rejoin the former jockey, Tod Sloan, after both had been expelled from England.

The audience was utterly amazed, and cries of "Censor! Censor!" were heard from many parts of the house.

DEAF MUTES TURN ACTORS

SAN FRANCISCO, Mar. 22.—What is said to be the first performance on record where deaf-mutes appeared in a dramatic production, was recently staged here by employees of the Goodyear Tire and Rubber Company, for the edification of the speaking employees.

The huge audience, numbering nearly 29,000 persons, was able to understand the rapid-fire finger talk of the mute actors.

STRIKER WANTS TO ARGUE

BOSTON, Mar. 20.—A challenge publicly to debate the merits of the present controversy between the striking players of the Boston Symphony Orchestra and the management of the orchestra has been sent to Judge Frederick P. Cabot, chairman of the board of trustees, by Frederic Fradkin, deposed concert master of the orchestra.

In his challenge Mr. Fradkin leaves the naming of the date, place and all other details to Judge Cabot, his sole interest being, he says, the opportunity to publicly argue the matter with those opposed to the stand taken by the striking players, so that the public may decide which is right.

MARRIED ON STAGE

MANCHESTER, N. H., Mar. 19.—May Pike, chorus girl with the "Oh-U-Baby" company, was married to John L. Babb, Monday, from the stage of the New Park Theatre here, before an audience that taxed the capacity of the house. Members of the company took part in the ceremony. The bride was given away in marriage by Tommy Levine. Muriel Rogers was bridesmaid. Selma Murray, nine-year-old daughter of Frank Murray, was the ring-bearer and Annie Pike, sister of the bride, flower girl.

After the second show, a luncheon was served back stage by Manager Nealey of the New Park.

WARFIELD IMPROVING

LOS ANGELES, Mar. 23.—It was learned here today that David Warfield, now a patient at the Good Samaritan Hospital as the result of a fracture of the leg, will remain in Los Angeles until the middle of May.

Mrs. Warfield arrived here from New York last Thursday and is staying at the Alexandria Hotel, where, it is expected, the actor will join her within the next two weeks, as his condition is improving daily.

MAY IRWIN SELLS PROPERTY

May Irwin has sold her property at 152-4-6 West Fifty-fifth Street, and at 155 West Forty-sixth Street, to a syndicate of bankers, who, it is said, paid \$350,000 for it. A. L. Berman consummated the deal with Miss Irwin. The new owners are planning extensive alterations on the property and will turn it into studios, offices and stores.

CHILDREN'S PLAY TO OPEN

SAN FRANCISCO, Mar. 18.—"Racketty Packety House," by Frances Hodgson Burnett, the initial production of the Children's Theatre Movement, here, will be presented by Frank Egan of the Egan Dramatic School at the Little Theatre Saturday afternoon. This will also mark the first presentation of the Burnett play.

COHAN'S COMEDIANS OPEN MONDAY

WASHINGTON, Mar. 22.—George M. Cohan's comedians will open here with "The House that Jack Built," next Monday at the National Theatre. "The House That Jack Built" is by Otto Harbach and Frank Mandel, with music by Louis Hirsch.

BILL HART ROBBED

SANTA CRUZ, Mar. 20.—Thieves entering last night a stable where William S. Hart, moving picture actor, had stored a cowboy outfit for use in a picture at Felton, near here, appropriated the whole outfit, including an extensive saddle, bridle, hair ropes and other equipment.

YVETTE GUILBERT TO TEACH

SAN FRANCISCO, Mar. 22.—Yvette Guibert will open classes here in lyric and dramatic interpretation and pantomime, beginning April 12 until May 8. Selby O. Oppenheimer is handling the business details.

RE-OPEN IN FRISCO

SAN FRANCISCO, Mar. 22.—The Gallo English Opera Company returned here tonight for a short season of comic opera revivals.

REVENUE DEPARTMENT PROBES AMATEUR THEATRE MOVEMENTS

Finds That Provincetown Players Should Have Been Collecting
Tax on Tickets and Demands \$5,000 Back Payment.
Tickets Being Sold, Government Insists

The Internal Revenue Department has begun a country-wide investigation into the affairs of so-called non-commercial theatrical movements, it was learned early this week, to determine whether these movements are actually getting money for tickets, without the government tax, or are bona fide theatrical organizations whose purpose is solely educational, in which event their admission tickets are exempt from taxation.

The department's activities, thus far, resulted recently in making the Provincetown Players, whose home is a converted stable in MacDougall street, disgorge approximately \$5,000 in back taxes, which the government claimed on tickets sold from November, 1917, to and including last December. The lump sum turned over by the Provincetowners to the government, it was learned, included penalties amounting to 30 per cent above the amount fixed by law, and also interest on the various sums the government claimed it should have received from time to time.

The Provincetown Players are organized in an unincorporated association for the special purpose, among others, of presenting plays. The organization is interested in all phases of the drama and really attempts to function along educational lines. In fact, its dramaturgic activities have achieved national renown.

In the five years they have been active here, the Provincetown Players have attracted what is now reckoned to aggregate about 1,000 members. They pay dues, as the Provincetowners explain it, amounting to \$5.00 a year, which entitles each to a yearly ticket of admission to all the plays presented. Ostensibly, there are no tickets sold at the theatre on the day of the performance. All the money taken in by the organization, it was claimed, is in the nature of dues. And, from the aggregate amount of dues, the running expenses of the organization are paid.

These expenses include rent for the premises which they utilize as a playhouse, said to average about \$125 per month, the cost of producing the various bills presented and salaries paid to office employees and James Light, the director of the organization, who devotes his entire time to his duties as such.

After the running expenses are paid, if there is any money left over, and profits have accrued during the last two years, it is divided among the players. These latter are drafted from the membership and agree to work without remuneration, most of them earning a livelihood from other employment.

Thus, they were under the impression that they came under that section of the revenue law passed in November, 1917, which exempts from taxation those organizations whose proceeds are spent for educational and certain other defined purposes, as set forth in the following section of the law:

"Sec. 800. (b) No tax shall be levied

under this title in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious, educational, or charitable institutions, societies, or organizations, societies for the prevention of cruelty to children or animals, or exclusively to the benefit of organizations conducted for the sole purpose of maintaining symphony orchestras and receiving substantial support from voluntary contributions, none of the profits of which are distributed to members of such organizations, or exclusively to the benefit of persons in the military or naval forces of the United States, or admissions to agricultural fairs none of the profits of which are distributed to stockholders or members of the association conducting the same."

Thus, they neglected to collect a tax on the subscription tickets issued to the members and, since they deemed it unnecessary to collect a tax, they also failed to make returns to the Internal Revenue Department.

However, early last year the government took cognizance of their activities and thus began the investigation which, it was learned, is now country-wide.

Notice was served by the department on the Provincetown Players that their subscription tickets were subject to tax, which they would have to pay from the time the law went into effect. James Light took the matter up with the Collector for the New York District. The Collector upheld Light's contention and the Provincetown Players continued not paying the tax.

Several months later a revenue collector was sent to investigate the players, his report stating that the tickets were being sold at the theatre on occasions when performances were being given. This report was sent to the Commissioner in Washington, the latter immediately setting aside the previous favorable decision of the local collector. The result was that they were ordered to pay a tax, their books were inspected for the purpose of determining the back amounts due the government and, after these were computed, the additional penalty, which is statutory rather than discretionary, was assessed.

In fairness to the Provincetown Players, it must be added that their getting into a jam with the government was due entirely to their own inaccurate construction of the Federal Revenue Act, for, had they felt there was a necessity to do so, they would have collected the tax from their members in the first place. As it is now, letters have been sent to the members explaining the predicament the organization got into and asking those on whose subscriptions they were forced to pay a tax to refund the money paid to the government.

For the most part, it was learned, the members have paid back the money to the Provincetown Players.

SUES AMUSEMENT COMPANY

BRIDGEPORT, Mar. 12.—Werner Coenen, of New York, has brought suit for \$10,000 damages against the George Scenic Water Ride Company, of New York, which operates a roller coaster at Roton Point, Conn. Coenen claims that his son Walter, was thrown from a car on the coaster and seriously injured.

CHILD MOVEMENT GETS HOUSE

LOS ANGELES, Mar. 19.—The Children's Theatre movement has obtained Egan's Little Theatre for the presentation of its performances. The first will be given on next Saturday, March 20, and will be "Racketty-Packetty House" with a cast of twenty-five boys and girls.

CENTRAL TRUNK BUYS BUILDING

The Central Trunk factory, which makes theatrical trunks, has bought the store and office building at 700 Arch street, Philadelphia. They established, in 1864, the original Theatrical Trunk Factory in the building in which Thomas Jefferson wrote the "Declaration of Independence." This house stood one block from their present site and carried the same number, 700. The firm also owns an old Scandinavian padlock, which fastened the door of the old building. B. H. Simons, proprietor of the "Central" Trunks, will make extensive alterations in his property, to make it the most attractive trunk and bag salesroom in Philadelphia, if not in the entire country.

HE SURELY LOVES HER

Ethel Cozzens, who was in "He and She," last week caused the arrest of Charles Eiffert, a sea food dealer, charging that the latter has for some time past been annoying her by repeated avowals of love. Eiffert was arraigned before Magistrate Sweetser, who ordered him sent to the psychopathic ward at Bellevue for a period of observation.

Miss Cozzens is nineteen and lives with her parents at 342 West Seventy-first Street. In the West Side Court she testified that Eiffert has bombarded her with letters, invited her to flee with him to all the ends of the earth, sung to her and in general, pestered her continually. This has been going on for two years, she said.

A bundle of letters from the fervent fishmonger were offered for the perusal of the Court, sections of which are reproduced herewith:

"Most Exclusive Little Princess of Nature's Fairyland:

"Will you go to Bermuda with me and reign supreme? All we will do for the time being is to bask in love and sunshine. Just think, Es, 296 species of fish may be caught there. Anyhow, look over the guide book (which he enclosed). How did you like that fiction book I sent? I feel so very love-sick for you.

"If Bermuda is too far away for the present, couldn't we go to Central Park some nice sunny day so that I may look into your eyes? You'd be surprised how the doves, birds, and squirrels would welcome you, you dear, dear, dear."

And yet another:

"Light of my Life, may I tell you the following? Sweetest Es, please, please let me: Scene, Courtland Theatre, Place, North Bergen, N. J. Time, 9:30 to 9:40 p. m., Friday, January 23, 1920. Occasion, amateur night, prizes \$3, \$2 and \$1. Last and least, Charles Eiffert (would-be vocalist) captured first prize in the wilds of Hoboken. Audience comprised about 700 of the working class, good critics, and very appreciative.

"Yes, dear, I thought of you as I sang, and my emotions were so loving and so tender I sang as I never did before. The folks were, may I say, somewhat affected. I was awarded the three bucks.

"Now, joyful Angel, may I bid you au revoir, and live in the hopes of my eternal salvation through your everlasting love and guidance? I may. Amen. Your enlightened lover and forthcoming disciple.

"CHARLIE."

And once again:

"My Essie, the Queen of 'em all: Wanted—Essie Brand (a clipping from a vegetable can) of Love. This particular brand is so desirable. I say, 'just one kiss from thy ruby lips would seem like honey to me.' Can anything be done? Will you go with me to Madagascar or the Village by the Sea? Or do you prefer Mount Clemens?

"Your would-be, if could-be, life-partner and slave.

"CHARLIE."

FAIR ASS'N CHARTERED

TRENTON, Mar. 19.—The office of the secretary of State has chartered the Sussex County Fair Association permitting it to operate a fair, theatres, or other amusements. The association will operate from an office in Branchville, Sussex County, with Boyd S. Ely as agent. It is capitalized at \$25,000 divided into 2,000 shares at \$10 each.

BAND CONCERT OPENING SET

The Goldman Concert Band will begin its third season of free summer concerts at Columbia University on June 7. The engagement will last twelve weeks, instead of ten, as heretofore. Concerts will be given three times a week on the campus.

WILLIAM MORRIS PRODUCING

William Morris will place in rehearsal this week a new comedy called "Dorothy Dixie Lee," written by Edward Locke, author of "The Climax." Edith Taliaferro will portray the title role. George Marion will direct.

SAY "POODLES" IS WRONG

The complaint of "Poodles" Hanneford, the Hippodrome equestrian, filed recently with the N. V. A. against the May Wirth act, has given rise to considerable discussion among both vaudeville and circus folk and will, no doubt, go down as one of the hardest fought arbitrations ever brought before the N. V. A. complaint board.

One of the principal witnesses who will appear for the Wirth act is Toto the clown, who, in part, has written the following letter to the N. V. A. complaint board:

MR. HENRY CHESTERFIELD,
National Vaudeville Artists.

Dear Sir: I have just read a copy of Edwin Hanneford's letter, dated March 2, wherein he alleges that the act performed by Miss May Wirth and the Wirth Family constitutes an infringement upon his own "original" ideas.

Allow me to inform you that I am an old-timer myself in the circus game, having been with various circuses in all parts of the world for the last thirty-two years and I claim to know quite some things in this very particular line of show business. I have no special favors for Miss May Wirth, nor have I any personal grievances against Mr. Hanneford. I just believe in fair play all around. Hence, I am taking a hand in this controversy. I have no doubt that my little information will be accepted in a favorable spirit by the N. V. A. and that it will help to clear the atmosphere all around.

I have seen the Wirth Family act and I have seen the Hanneford act, and I will try and enlighten you somewhat in reference to Mr. Hanneford's specific complaints, as I wish to see credit being given to the people who really deserve it, with malice to none.

As regards the "make-up," if Mr. Hanneford refers to the way of dressing in particular, I must say that the kind of dress he wears has been worn by many dozens of circus people (and also on the stage), quite particularly by the so-called "Augusts," the steady companion of the continental clown. It is being used by myself, also by Grock and others. If Mr. Hanneford is referring to the "make-up" of the face and wig, I think that there are such material differences between himself and Phil in the Wirth act that they can easily be discovered by the innocent bystander.

Regarding the "trick of falling between two horses"—I have seen same performed by many well known European equestrians, particularly one "Mme. Denny" who, furthermore, had been doing quite a number of tricks that appear in the Hanneford act to-day. And Mme. Denny performed her act many, many years ago.

Regarding "the business of dragging at the horse's tail." I have seen same done years ago by a famous rider named Delbosq, in the equally famous Circus Busch, Berlin, and more or less generally executed in almost any Circus in Europe. The famous Cardinale Family have this trick and many others that are mentioned in this controversy included in their "original" act.

Regarding "the business of running at the horse behind" and "permitting the horse to knock down the performer, etc." All old stuff, seen by myself and by others at all circus shows. I think that the famous Miss Ella, assisted by the clown Footit, was the first one, however, to introduce successfully these tricks and stunts and that is also many years ago.

In conclusion, it is too long to enter into any and all the details, I may say that more or less all big equestrian acts have been running and are running along similar lines. It is quite in the nature of their work and famous riders have excelled and been featured not so much for the various "original" tricks they have been doing, as for their individual skill, talent and showmanship, as in the case of May Wirth's summersaults and the like. Mr. Hanneford might, with equal right, accuse of piracy such others as the Cardinales, the Glauerts, John Cooke, Lecussons, etc., as they have been doing the same stunts long before Hanneford's time, as he is only a youngster yet.

(Signed) Toto.

"TICK-TACK-TOE," BEHIND \$11,000, CLOSES AFTER TIMBERG SUES

Show Will Reopen, But Reports Are That the Shuberts Will Have a Piece—Piece Has Been Whipped Into Good Attraction for Road

Having fallen \$11,000 behind in the four weeks it held forth at the Princess Theatre, "Tick-Tack-Toe," the Herman Timberg musical production, closed last Saturday night with Sheriff Knott's deputies in charge of the production as the result of an attachment issued out of the Supreme Court by Timberg against the Herman Timberg Producing Company, Inc. Timberg's attorney is Harry S. Hechheimer.

In the suit filed by Timberg, his claim was that the corporation which produced the show owes him \$10,518. It was also revealed that the financial "works" behind the corporation are August Herrmann, the Cincinnati baseball magnate and Sol Gilsey, a wealthy Cincinnati jeweler.

Timberg set forth that not only did he write the entire "Tick-Tack-Toe" show, but he also staged it and appeared in it. As author-actor-manager-producer, he claims certain sums which he sets forth in the complaint have accrued to him, the total remaining unpaid. For example, he claims \$300 per week, which he says the corporation agreed to pay him for the weeks he worked in putting on the show.

SUES FOR ROYALTIES

Evelyn Blanchard, the act writer and booking agent, through her attorney, William M. Waldman, has brought an action in the Third District Municipal Court against the Lewis and Gordon corporation. She claims that the managerial and act producing corporation owes her \$280 in back royalties on an act she wrote about two years ago for Rita Boland, who appeared in vaudeville under Lewis and Gordon's management.

Mrs. Blanchard says that Max Gordon engaged her to write the act and agreed to pay her a royalty of \$35 per week as long as the act played. For a time, she says, she received a certain amount of weekly royalty checks. Then the checks failed to arrive, so she says she complained to Keith Booking officials, by whom the matter was taken up, with the result, she says, that Lewis and Gordon were directed by the booking office to renew the payment to her of \$35 a week.

Sometime after that, she says, Rita Boland married a Seattle physician by the name of Hennessy and went out to that city to live with her husband, since which time the vaudeville performer has abandoned the stage.

However, Mrs. Blanchard says that she subsequently found out that she was entitled to eight more weeks' royalty, and when she discussed the matter with Max Gordon he offered her, she says, three more weeks, but she refused the offer.

PLAN ROME CONEY ISLAND

ROME, Mar. 21.—Rome is to have a large amusement enterprise somewhat on the lines of Luna Park at Coney Island. An immense piece of waste land near the city is to be made into a great park, with two theatres, each capable of containing 6,000 persons and having enormous stages. All kinds of theatrical and variety entertainments, moving picture shows, operettas, cinemas, circuses and boxing and athletic exhibitions will be given in them, and there will be halls for concerts and skating, restaurants, tea rooms and all kinds of open air amusements.

It is to be called the "Pariola," from the district in which it is situated. Cavaliere Filoteo Alberini, a moving picture pioneer, initiated the undertaking.

RAISE \$22,000 FOR ORCHESTRA

SAN FRANCISCO, Mar. 19.—San Francisco music lovers have subscribed \$22,000 of the required \$40,000 to insure the maintenance of the San Francisco Symphony Orchestra another season.

He says that the corporation agreed to pay him a weekly salary of \$500 for appearing in the show, a total of \$3,150 still being due him for salary. In addition to the amounts already enumerated, he claims the corporation still owes him \$2,568, which, he says, he advanced in cash to the company.

During its four weeks at the Princess, "Tick-Tack-Toe" was whipped into shape sufficiently to look like a very good road proposition to a number of managers, not the least among these being, it is reported, the Shuberts, through whose booking office the show was handled. And, when it closed last Saturday night it still had booking contracts to fulfill, the earliest one being at one of the Shubert houses in Brooklyn, where it was scheduled to open for a week's engagement next Monday.

Early this week, it was reported that Timberg's suit would be settled, the Shuberts having practically arranged to buy an interest in the show. The company has not been disbanded and the Brooklyn engagement is scheduled to open next Monday.

SHUBERTS MUST PAY CHORUS

Demands of the chorus members of the "Sinbad" company, involving the sum of approximately \$4,000 in salaries for special and extra performances covering a period of twenty-five weeks, were settled last Wednesday by the joint arbitration board of the A. E. A. and P. M. A., in favor of the choristers. The Shuberts have agreed to make good the sum.

The complaint was filed some time ago with J. Marcus Keyes, at the Chicago office of Equity, by forty-four members of the chorus. The complainants claim that, while the production has been on the road, they have appeared in numerous special and extra performances for which they received no compensation. This being a violation of the agreement between the P. M. A. and Equity, the matter was at once taken up with J. J. Shubert.

Keyes came to New York last week and the complaint was taken up at the Wednesday meeting. In company with Keyes, Ed Knockles, secretary of the Chicago branch of the A. F. of L., was at the meeting.

Charles Shea, president of the stagehands' union and Joe Weber, international president of the musicians union, were the arbiters in the case. J. J. Shubert represented the Shubert office and Keyes and Frank Gilmore the Equity. It is said that Shubert made an active stand against the payment of the sum, but, inasmuch as the case was a breach of agreement, the whole affair was against him from the beginning.

The complainants were Marjorie Ferguson, Charlotte Marmon, Marie Flood, Evelyn Fulton, Vera Biden, Gunda Thompson, Sophie Mills, Jean Fay, Eleanor Frano, Peggy Forde, Millie Carlson, Beth O'Sullivan, Betty Jones, Edna Raynor, Stella Fulton, Merian Grant, Ella Alexander, Georgia Moore, Gertie Mackey, Bee Werner, Mary Gleason, Dorothy Parks, Olive Tempest, Josephine Lupo, Ella Ewing, Norma Gould, Betty Nelson, Sidney Nelson, Florence Dillon, Rosa Sarro, Hazel Courtney, Grace Joline, Evelyn Middaugh, Ritta Miles, Florence Snyder, Lelle Turner, Clarence Waldo, H. Jackson, William Brodie, Joe McGurkin, Thomas Hudson, Mart Horan and Ed Gordon.

PROVINCETOWN PLAYS DELAYED

The Provincetown Players latest bill of three one-act plays is definitely scheduled for opening next Friday night.

The following will comprise the bill: "Exorcisms" by Eugene O'Neill; "Kurz of the Sea" by Djuna Barnes, and "Last Masks" from the Austrian by Arthur Schnitzler.

SHERIFF GRABS GORDON SHOW

Upon the complaint of Kitty Gordon and Jack Wilson, Mel Alexander's musical production "Lady Kitty Inc." which has been playing on the road for several months, was attached in Clarksburg, Va., last Saturday night by the sheriff there, following the evening performance. Miss Gordon and Wilson claim back salaries amounting to \$7,000. Other members of the company have filed complaint with Equity.

According to information received from Clarksburg early this week, Alexander refused to make good the money due the co-stars. The latter then called on their attorney, Harry S. Hechheimer, who jumped to Clarksburg and placed the matter in the hands of the local authorities. It is understood that Miss Gordon was receiving \$1,250 a week and five per cent of the gross, while Wilson was also drawing a large salary and ten per cent.

It is said that the book of the show was weak, although the music, by Paul Lannin, also reported to have had an interest in the production, was tuneful. The show is reported to have played to fair business until lately, when things are said to have picked up. However, this change in the fortunes of "Lady Kitty Inc." is said to have brought the principals no nearer to collecting their back salaries than before.

Opal Essent, a member of the chorus, has wired a complaint to the Chorus Equity and it is understood that other Equity members will follow suit in an effort to collect two weeks' notice salary and an additional week's salary, which has not been paid. The complaint has been turned over to Paul Turner, Equity attorney. Jack Wilson paid the girls' transportation back to New York.

FAY HEADS ASSOCIATION

PROVIDENCE, Mar. 20.—Edward M. Fay, owner of Fay's Theatre, was re-elected president of the Theatrical Managers' Association, of Rhode Island, at a meeting of the organization held Friday evening. Max Nathanson was again named as vice-president and other officers chosen were H. Harzberg, secretary and treasurer; Charles Lovenberg, chairman of the legal committee and Col. Felix R. Wendelschafer, chairman of the entertainment committee.

The demands of the recently formed Theatrical Employees' Union, Local 17-169, were discussed, but no action was taken. This local has demanded recognition and thus far the managers have refused to grant it. The desirability of incorporating the organizations, increasing of dues and the holding of monthly dinners also came up for discussion.

COAST HOUSES INCORPORATE

SAN FRANCISCO, Mar. 20.—The Granada and Imperial Motion Picture Theatres filed articles of incorporation here this week. The Granada Theatre is capitalized at \$1,000,000 and the Imperial at \$500,000.

The board of directors is composed of Isadore M. Golden, V. D. Clement, S. F. Walter, M. Christman and J. A. Pritchard and is named for both organizations.

The Granada, which is to be located at the corner of Market and Jones streets, will begin construction very shortly. The Imperial is a well established theatre located on Market street, close to the Granada, and used as a long run picture house.

PAN-PACIFIC MADE \$1,250,000

SAN FRANCISCO, Mar. 20.—The balance sheet of the Panama-Pacific Exposition shows a gross asset of approximately \$1,250,000. The books of the Chicago exposition were not closed until twenty-four years afterwards. The closing of the books of the Panama-Pacific Exposition within five years after the close of the fair is said to be a record never equalled.

WANT STAR FOR PICTURES

CINCINNATI, Mar. 19.—Mary Milburn, prima donna of Victor Herbert's "Angel Face," while in Cincinnati last week, received two offers to go into motion pictures, from leading companies. Miss Milburn has not yet determined whether to be a movie star or to continue her successful career on the stage.

TREASURERS' DANCE APRIL 10

The Treasurers' Club of America has arranged a "get together" banquet and dance to be held at the Hotel Commodore Saturday night April 10.

Arrangements have been made with the hotel to serve a minimum of 400 guests, but it is expected that at least 1,000 will attend. The last affair of this kind given by the club was held more than four years ago, since which time, the war interfering, no affair beyond the usual annual benefit performances has been held.

According to the arrangements, each member of the club will be admitted free, but he will be taxed \$6 for each guest he brings along and each member may bring as many guests as he sees fit. Al Darling, manager of Keith's Royal Theatre is chairman of the reception committee, which will extend invitations to the scores of performers who have volunteered their services at the various benefits.

Harry B. Nelmes, manager and treasurer of the Belmont Theatre, Sol DeVries, treasurer at the Winter Garden, and Jerome B. Flynn, treasurer at the Hudson Theatre, comprise the committee of arrangements.

PASSION FLOWER' MAKING MONEY

Nance O'Neill in "The Passion Flower," it was learned early this week, has played to almost capacity business since coming to the Belmont from the Greenwich Village Theatre more than four weeks ago. The receipts for the four weeks the show has played at the Belmont total \$28,700, which amounts to a weekly average of \$7,175.

The weekly average the show has played to is within \$825 of capacity receipts each week.

Considering the business "The Passion Flower" has been doing, it is quite likely that the show, produced by Richard G. Herndon in association with Nance O'Neill, will remain here throughout its scheduled period, which is next May. At the end of that time, will begin a tour, already booked, through Canada to the Pacific coast.

The changes in the cast since the show first opened at the Greenwich Village Theatre, January 13 last, are: Mercedes de Cordova instead of Alba de Anchors and Samuel Lewis instead of Charles Angelo.

KETTERING OPENS NEW ONE

MILWAUKEE, Wis., Mar. 18.—"Rose of Killarney," a serio-comic play in three acts by Ralph Kettering, was given its first showing here this week at the Shubert by Niggemeyer's Stock Company.

The piece will need considerable revamping and a good bit of cutting before it will be ready for production elsewhere. However, the fundamental story has possibilities and should make a vehicle for an actor like Fiske O'Hara.

The story concerns a young Irish singer who, having returned to Killarney from the war, is discovered by a New York theatrical manager, in search of novelties. He is taken to America, instructed in the art of singing and helped to success.

The play runs smoothly, with a number of entertaining lines, the last act being the weakest, for a considerable part of it is a rehash of the first.

James Blain played the leading role and was supported by Oscar O'Shea, Byron Stoddart, Alice Mason, Evelyn Watson, Ester Evans, Earle Jamison, Bossar Jenkins and Burt Brown.

EX-STOCK ACTRESS MURDERED

NEW BRITAIN, Conn., Mar. 18.—Mrs. George Evans, former member of the Lyceum Stock Company here, was found murdered yesterday morning. Her nearly nude body was found doubled up in a locked trunk in her home. Death was brought about by strangulation. Around her neck were the marks of a set of child's toy reins, which had been twisted so savagely that they cut deep into the flesh.

Several hours after the discovery of the murder, here, her husband was found in a New York hotel with his throat cut. He was removed to Bellevue Hospital where, according to the police, he confessed the murder. He will probably live, it was said, at the hospital.

The couple moved here from the West last summer. Evans opposed his wife's histrionic ambitions.

CIRCUS ADVANCE SALE WILL TOP \$50,000 WHEN IT OPENS

Big Organization Moves into Madison Square Garden, Where Rehearsals Are in Progress for Tomorrow—Old Department Heads and Aides on the Job

Despite the fact that the Ringling Brothers-Barnum and Bailey Circus has set a \$3 top price for its New York engagement, advance sales during the first three days the box office was opened totaled nearly \$20,000, and, from present indications, the total advance by the time the show opens to-morrow (Thursday) will be \$50,000 or \$60,000.

The circus, which came to the Garden last week, as in seasons heretofore, will be manned by the same personnel that has been identified with either the Ringling Brothers or the Barnum and Bailey attractions since the formation of the organizations many years ago.

Fred Worrall, former manager for the Ringling shows, is at the head of the joint attractions. H. Horton is general agent. Frank Cook, for many years with the Barnum and Bailey show, is claim adjuster and Lou Graham will manage the side show attractions. He has re-engaged Zip, as well as several other freaks that have been appearing in the Broadway Curio Palace, for this season's engagement.

Ollie Webb, who formerly had charge of the cook tent for the Ringling shows, is manager of the commissary. James Patterson is director of menageries and John McLoughlin will head the transportation department. Ed Schaefer will handle privileges and John Dial ring stock. Tom Lynch is head of the baggage department.

YATES OFF BOOKING FLOOR

CHICAGO, Ill., Mar. 20.—Irving Yates, of the booking firm of Earl and Yates, was suspended from the floor of the Western Vaudeville Managers' Association last week until further notice.

The trouble is said to have arisen over the bookings of an act handled by the firm, and is now being gone over carefully by executives of the W. V. M. A. Until their decision is reached, Yates will not be permitted to book. His interests will be looked after by other agents.

BEREZNIK GETS INTEREST

CHICAGO, Ill., Mar. 20.—Leon A. Berezniak, theatrical lawyer, has obtained an interest in the State-Congress Theatre, in conjunction with Fred Linick. The house is reported to be doing nicely with pop vaudeville.

Jack Fine is at present booking the house, but it is rumored that the Unity Booking Office, of which Richard Hoffman, formerly booking manager of the Interstate Circuit, is booking manager, will handle the southside vaudeville house.

PROGRAM HAD 110 PEOPLE

CHICAGO, Ill., Mar. 20.—The Benson Agency supplied a vaudeville program to the members of the People's Gas Company on St. Patrick's day which consisted of 110 vaudevillians. The program was run off rapidly and lasted five hours. It was under the personal direction of George Hillman and Chris Lane.

ACT SPLITS IN CHICAGO

CHICAGO, Ill., Mar. 20.—The act of Weir and King has been dissolved. Weir has returned to vaudeville with a new partner, offering a singing and talking turn.

HOPKINS TO DO "OTHELLO"

Arthur Hopkins will present John and Lionel Barrymore in "Othello" next season, it is reported. Lionel will portray the title role and John the Iago, the report says.

WHERE IS ED. LOWERY?

Ed Lowery, of Hart and Lowery, is requested to communicate with his mother, who is seriously ill at San Francisco.

and "Mickey Graves" is head property man.

Fred Bradna, former Barnum and Bailey man, will assist John Agee as equestrian director. Charles Hutchinson is treasurer and Fred De Wolfe auditor. James Whalen, one of the oldest members of the Ringling staff, will be superintendent of canvas when the attractions take to the road and Alphonse is master electrician. Jay Rial, Dexter Fellows, Ed Norwood and Jim Donaldson are the press representatives.

Eighty-five cars transported the circus from its Winter quarters in Bridgeport to the Mott Haven yards on Friday night, and when the production leaves the Garden at the end of its engagement the usual 100-car train will again be used, there being a large quantity of new paraphernalia due here from Europe within the next few days.

The program, according to Fred Worrall, will be on a parallel with that of previous years, save for the addition of several new foreign acts which will shortly arrive in this country. The Wirth Family, with Phil the comique-equestrian, will head the bill.

There will also be several new animal acts, one of which contains six herds of pachyderm performers. About a hundred of the old time clowns will also be in evidence.

LUCEY WESTON WANTS SALARY

CHICAGO, Mar. 22.—Lucy Weston, formerly a principal in Valeska Suratt and Jack Lait's "Scarlet and White" company, which closed here last December, has filed complaint with J. Marcus Keyes, Chicago representative of Equity, in an effort to collect \$500 which, she claims, is due her from Lait and Miss Suratt.

Miss Weston contends she was engaged for \$300 a week and that, when the show closed, there was two weeks salary due her. Half of this amount was paid by Miss Suratt and the other half was to be paid by Lait, who, she says, has not yet made good the amount. In addition to this she claims to have expended \$200 on costumes and other expenses, which the producers agreed to make good, but have not done.

PLAY FOR CHILDREN TO OPEN

LOS ANGELES, March 18.—"Rackett-Packett House," a play in which only children will appear, and which is an adaptation from a story by Frances Hodgson Burnett, will have its Los Angeles premiere Saturday night at the Little Egan Theatre.

The cast has been recruited from Los Angeles youngsters who applied at the Little theatre and expressed their wish to play. They are being trained by Hattie Mooser, founder of the Children's Theatre of San Francisco, who, with manager Frank Egan and Garnet Holme, aided in bringing the play to California.

"MY GOLDEN GIRL" MOVING

"My Golden Girl," it was learned early this week, is slated for transfer from the Nora Bayes Theatre to the Casino, opening at the latter house April 5. "The Little Whopper" is now at the Casino, where it opened last October 13.

"Lassie," the musical version of "Kitty MacKay," which the newly organized firm of Dodge and Pogany produced, is scheduled to replace "My Golden Girl" at the Nora Bayes April 5.

AMERICAN SINGER SCORES

PARIS, Mar. 20.—Edith Mason, formerly of the Metropolitan Opera Company, New York City, made her debut at the Opera Comique here this week and repeated her success at the Paris Grand Opera last week.

MUST PAY CHORISTER'S FARE

The complaint of Mrs. Frank McNally, in the chorus of the "Fiddlers Three" company, against John Cort, was settled last week by the Chorus Equity in her favor. She claimed that she was engaged for the production last December in Indianapolis, and that when the company closed several weeks ago in Stamford, Conn., she was not given railroad fare to the place of engagement.

According to the decision of the arbitration board, such action was a violation of contract on the part of Cort and he was instructed to make good the amount, a little more than \$15. It was pointed out that the Chorus Equity contract calls for the payment of railroad fare from the place of closing to the place of engagement, in the event of the performer joining the show outside of New York. This is the first case of its kind to be arbitrated since the contract has been in use.

Other complaints against Cort filed by members of the same company, which involved the payment of salaries for special and extra performances, were also settled in favor of the complainants. They were Virgin Averes, Mable Alservarn, Adelle Wagner and Florette Lorayne.

WYNN SHOW COMING IN

Gilbert Miller's production of "Monsieur Beaucaire" will leave the New Amsterdam Theatre in three weeks. Ed. Wynn's "Carnival" will be the succeeding attraction. It has been on the road the better part of the season and has been worked over a score or more times to make it fit for metropolitan production. It is expected that the production will be good enough to remain at the New Amsterdam until the "Follies" take it over this Summer.

The "Carnival" is ostensibly under the management of Bert Whitney, but the real owner is probably A. L. Erlanger, who was reported to have backed Wynn after the latter broke with the Shuberts, through the actors' strike.

HURT ON DARK STAGE

CHICAGO, Ill., Mar. 20.—Helen Lasar and Irene Heineman, members of "Monte Cristo, Jr." playing an engagement at Woods Theatre, were slightly injured in a peculiar accident early this week. It occurred during a dark stage shift of scenery when Miss Heineman's French heels became entangled as she was going off stage, which represented a deck of a ship scene and bumped into Miss Lasar. They were both pitched into the briny deep on their heads, falling five feet. The girls were assisted to their hotels where medical aid was rendered. It is expected that they will rejoin the show in a few days.

START CHICAGO LOOP HOUSE

CHICAGO, Ill., Mar. 20.—Razing work has been started on the buildings which must be cleared in order to erect the New Capitol Theatre, to be built by Balaban and Katz on the southeast corner of State and Lake Streets and to cost \$4,000,000. The house will seat 5,000 persons and will be devoted to high class pictures. Upon completion of this new theatre, State Street, between Lake and Randolph, will have The State Lake, The Capitol and the Randolph Theatres.

KILPATRICK GOING ROUND WORLD

CHICAGO, Ill., Mar. 20.—Charlie Kilpatrick, former artist, manager, agent, and now engaged looking after the theatrical insurance end of the North American Life, has won a trip around the world for having sold the most policies of any one agent with the company.

Kilpatrick was given his choice of the trip or \$3,000 cash. He accepted the latter.

\$5,000,000 TO BOOST CHICAGO

CHICAGO, Ill., Mar. 20.—Chicago has raised a fund of \$5,000,000 for the purpose of boosting the city. The local theatres are given conspicuous mention in the advertising matter being placed outdoors. The money will be spent on outdoor and motion picture theatre advertising.

"AFTERMATH" IS GOOD

ATLANTIC CITY, N. J., Mar. 23.—An idea so stupendous as to take away one's breath with the grimness and the sheer dramatic potentialities of it, rather inexplicably marred in its construction and most magnificently acted, was revealed last night at the Apollo Theater in the initial performance of a play by Edwin Milton Royle, entitled "Aftermath." It deals with a subject which, were he not a Frenchman, Eugene Brieux might have handled with all the skill of a master, combined with the unquenchable fire of the ardent sociologist.

As it was shown last night, curiously baffling defects of structure were noticed, tending toward a confusion of the theme and a weakening of the powerful and commanding thought which is the basis of the play.

The story is set fifteen years in advance of the present and turns upon an act committed during the world war. Arline De Coulanges is the daughter of an enemy father, hated by her mother, and all unknowingly bringing the horrible recollection of her conception constantly before Madame Coulanges, whom poverty and sorrow have almost crazed. The conflict is based upon the struggle between instincts and the spirit of forgiveness and love, as personified by the widely differentiated characters in the play.

Undoubtedly this is one of the most compelling ideas which has come upon the stage this year and one that conceals immeasurable possibilities. Unfortunately, it has not been clearly worked out. The whole tone of the play is a jangle, due, perhaps, to a reversion from sheer drama to allegory and then back again.

The second act, a magnificently acted thing, bore no real dramatic relation to the first and last acts. It was rather the torture of a soul transposed into an argument—an argument which seemed not to bear directly upon the action.

In the cast are Helen Ware, Pauline Lord, Laura Walker, Frank Allworth, A. J. McFader, Cyril Scott, Forrest Robinson, Louis Morrell, Gertrude Maitland, Geraldine Beckwith, and Martha Messinger.

"OUI MADAME" STARTS

PHILADELPHIA, Pa., Mar. 22.—"Oui, Madame" went over to-night at the Little Theatre. The initial production of Victor Herbert's new opera, judging by its reception and genuine merit, leads one to predict that the piece is destined to succeed.

Vinton Freedley, recalled for his excellent amateur work at this theatre some years ago with the Stage society in Lee Pape's "The bravest thing in the World," is a member of the cast. Besides him, the cast also contains Georgia O'Ramey and Harry Kelly. The former is again a maid, as she was in "The Velvet Lady," vocally fortissimo, physically vigorous like an infant Marie Dressler, and ever comical, particularly in the song from which the piece takes its name.

Kelly was the humorous surprise of the evening, for not once was he the Kelly of old, lugubrious of mien and fakily sedate of manner. His entrance is made as the janitor of a fashionable apartment house and soon thereafter, for the purposes of the plot, he is disguised as a Southern colonel who might defend to the death his recipe for a mint julep. Only occasionally does the old Kelly basso evoke memories of former roles. And this new Harry Kelly is just as droll, for all his unusual vivacity.

Dorothy Maynard is well cast.

Mr. Herbert directed his new score, which is entirely in his accustomed vein. It could be recognized anywhere without his signature. But the Herbert accustomed vein is a mighty good vein indeed and is highly acceptable.

The Robert B. Smith lyrics are notably good and the book of G. M. Wright is full of rapidly proceeding fun. Naturally, there is lots of dancing. The two sets are in unquestioned taste, colorful yet conservative.

VAUDEVILLE

POLICE CLOSE JAZZ BAND ACT

WOMEN MAKE COMPLAINT

The Police Aviation Jazz Band was ordered disbanded Monday afternoon by Commissioner of Police Rodman Wanamaker, as they were about to go on at the Palace Theatre, Brooklyn, where they were billed for the first half. The order resulted from complaints made by women members of the Police Reserve, that the feminine members of the act made an "indecent" appearance, in the tight fitting trousers of the aviation uniform and that the shimmy, as done by the girls and Georgie Stone, the featured dancing comedian, in addition to also being "indecent," was something to heap discredit upon Mayor Hylan's "fly-cops."

The act was organized by Ray Walker and Lou Thomas several weeks ago, at the request of Bernard Levey, a Captain in the Reserve, for the purpose of aiding in a recruiting movement then on foot. According to instructions, Walker and Thomas assembled an act made up of professional musicians and entertainers. For their trouble, the two were commissioned Lieutenants and the other members of the act sworn into the Reserve and outfitted with the blue uniform of the organization. It was then decided that the act lacked novelty, so Dolly Powers and Ora Keeler were engaged and also fitted out with aviation uniforms.

The act opened at the Harlem Opera House, where the critics panned it, all agreeing that it lacked pep. It was then revamped and a shimmy dance put in. Victor Hyde then started booking the act but, it is reported, put it into a colored house in Philadelphia and the performers refused to play. However, matters were straightened out and, prior to reopening at the Avenue B for the last half of last week, considerable press-agenting was done. The girls were photographed and their pictures published broadcast in the dailies and out of town papers.

That is what is said to have attracted the attention and wrath of the other feminine members of the Police Reserve. As a result, when the act opened at the Avenue B, there was a delegation on hand, which, after witnessing the performance, straightway reported the "disgraceful" conduct of the performers to Commissioner Wanamaker, who, in turn, issued the order closing the act immediately and ordering the uniforms that caused the trouble returned. The order further stated that failure to do so would lead to the immediate arrest and conviction of all concerned.

Needless to say, both Walker and Thomas resigned on the spot and hurried home to change their clothing. Other members of the act who made haste to don "civies" again were Ora Keeler, Georgie Stone, Dolly Powers, Joe Williams, Henry Bissner, William Rams and Jack Wheaton. When seen Monday night, Walker and Thomas stated that the act set them back considerably financially.

WANTS NAME PROTECTED

Helen Greenleaf Madison, formerly of the team of Madison and Wolfe, has filed complaint with the N. V. A. against her former partner, contending that, although they have split, he continues to use her name on the billing.

HE WANTS HIS LAUGH

Charles Robles has asked the N. V. A. complaint board to restrict Glen and Jenkins from using a trick laugh, which he claims to have originated.

NEW ACTS

Johnny Singer and his two Dancing Dolls, are now preparing a new act which they will present next season. The act will have a new wardrobe, setting and material.

Madame Yager, who recently returned from a tour in Europe, is now rehearsing a singing sketch by Ed Hanford, called "The Prima Donna." She will be supported by Mae Francis and Grant Hamilton.

Aborn and Ackerman are rehearsing a new novelty sketch called "Raffles" with a cast of two people, man and woman.

Mason and Fletcher, who recently closed with the Southern "Flo-Flo" company, are preparing a new song, talk and dance act for vaudeville.

Ann La Troy, recently of Harte and La Troy, is getting ready to do a dance single for vaudeville.

Tommy Gordon, recently seen with Harriet Lee in the part done by Ryan, will appear in a new act shortly called "Rollin' On," by Harold Clark, in which he will be supported by two girls and one man. Max Hart will handle the act.

Signa Patterson, formerly with Frank Hale, will appear in a new dance offering with a company of six and a jazz band, to be directed by Lillian Trimble Bradley.

Hyman Hirsch, originator of the "Hirsch-Trot" and other dances, will present an act in vaudeville soon with Erna Claussens, May Roman, Helen Gross and Erna Pape.

ADELAIDE AND HUGHES OPEN

CLEVELAND, O., Mar. 22.—The Adelaide and Hughes Revue, at the Winton Hotel, opened here to-night. In the cast are Adelaide and Hughes, Florence Martin, Leone Woodworth, Maurice Holland and Frank Irwin, as principals. In the chorus are Harriet Leslie, Margaret Wood, Ruby Vernon, Clarice Grey, Dora Pierce, Leonora Henderson, Elsie Davis, Rose Belge, Anne Leary, Carolyn James, Miss Wood and Miss DeWitt.

The revue will run for twelve weeks and was booked by Roehm and Richards of New York.

MARINELLI'S SON GETS ESTATE

The will of Charles Brown, former general manager for H. B. Marinelli, Ltd., filed for probate in the Surrogate's Court last week, leaves his estate to Roger Marinelli, son of the agent, with the exception of a wrist watch and diamond ring, valued at \$100 together, which is left to Dorothy Burman, whose address is given as 1465 Broadway, where the Marinelli offices are.

Roger Marinelli is left the remainder of the estate, which included his jewelry. The size of the estate is not known, as yet, it being now under appraisement.

BOWERS HAS AN ACT

Margaret Mayo's three-act comedy "His Bridal Night" has been boiled down to a vaudeville sketch running forty minutes. It will be presented by Frederick V. Bowers, supported by Alma Youlin, Harry Lilliford, William De Vens, and the Parker Sisters. Max Hart will handle the booking. The act will break in on March 29.

GETTING PASSPORTS

AKRON, O., Mar. 20.—Rubini and Rosa, with the Al Reeves Show on the Columbia Circuit this season, have applied for passports to sail for France early in June. They will play an eight weeks engagement in Paris this Summer.

BONNIE THORNTON LEFT NO WILL

"Bonnie" Thornton died intestate and Jim has applied for letters of administration on her estate which, he states, to be about \$200,000. Besides her husband, she left her mother, Mrs. Grace Cox, two brothers and a sister.

COLBY TROUBLE HOLDING UP PASSPORTS

NOBODY TO SIGN THEM

Performers booked for tours in England, France and South America are experiencing considerable difficulty obtaining passports to foreign countries and will continue to do so until Bainbridge Colby, or some one else, has been approved as Secretary of State by the Senate.

Until that body confirms the appointment, the Acting Secretary of State has announced that no passports are to be issued, in that the Secretary of State and none other has the power to sign the same. According to reports from Washington, the Senate may hold up the confirmation for some time to come.

When seen last week, passport officials at the Custom House stated that more than two thousand applications have been filed during the past week. In the event of a sudden approval of Colby for the Secrecyship it would be some time before the applications on hand could be signed.

Among the applications are some belonging to show people, and, should the Senate hold up the appointment of a new Secretary of State until June, scores of performers booked for Summer tours in foreign countries will be forced to cancel.

However, the hold-up will not affect American acts returning to this country from Europe, or foreign acts desiring to leave for Europe or South America.

GETS FREE PUBLICITY

Al Leichter's "Model of the Surf" received a lot of free publicity while playing the Empire Theatre, Rahway, N. J., last week, owing to a complaint which the Mayor and a number of women of the town made about the act.

Mayor Trembley claimed that the gowns worn by the girls were immodest and bad for the morals of the youth of the city. Several women also made the same complaint. Leichter had his girls wear longer costumes, but, in the meantime, the papers had got hold of the story.

MANAGER QUITTING

Frank Whitbeck, for the past year the booking manager for the M. F. Comerford Amusement Company, in Scranton, Pa., who operates theatres in Geneva, N. Y., and Pittston, Pa., is to retire from the show business. Whitbeck was recently manager for one of the Keith houses in Brooklyn, and was also, for five years, connected with the Poli circuit. He is leaving to enter the Air Compressor and Equipment Company of San Francisco.

BERT ERROLL IS BACK

MONTRÉAL, Mar. 19.—Bert Erroll returned to North America and made his first appearance on this continent in four years at the Princess Theatre here, on Monday. He is doing a new female impersonation act in which he sings operatic selections in falsetto, renders popular numbers and also burlesques his own work.

GET FORTY WEEKS

Friend and Downing have been routed over the Loew Circuit for forty weeks, opening in Baltimore. They were originally scheduled to open April 5th, but have been moved up a week and will open on March 29.

PRICE'S SISTER HAS ACT

Lilly Price, sixteen year old sister of Georgie Price, will open in vaudeville on the Fox time this week, presented by her brother. She will do a character song cycle, assisted by a pianist.

MIX-UP OVER BIKE RIDERS

There was a mix-up over the Six-Day Bike Riders act, which is now playing the Moss time, although it was supposed to be playing the Fox houses. Two weeks ago they were billed to appear at the City theatre during the first half of last week, but, instead, went into the Jefferson. The reason is as follows:

Edgar Allan, booking manager for the Fox time, secured a contract from Joe Fogler, manager of the Six-Day race, for the appearance of the winning team on his time. But Tom Rooney had secured individual contracts from the racers themselves, providing for the winning team appearing on the Moss Circuit. These contracts Rooney turned over to Danny Simmons, booking manager of the Moss office.

On the strength of his contract with Fogler, Allan at once billed the winning team at the City for the first half and at the Audubon for the last half of last week. However, it developed that once the race was over, Fogler had nothing to say about what the racers were to do.

As a result, the team of Goulet and Magin, together with several others who appeared in the race, opened at the Jefferson and went into the Hamilton for the last half.

BOYS QUIT NAZZARO'S BAND

LOS ANGELES, Mar. 20.—Five members of the Atlantic Fleet Jazz Band, appearing with Nat Nazzaro, Jr., have quit the act and refused to go on, claiming that Queenie Nazzaro, who is managing the act, failed to live up to her contract with them at the close of a two weeks engagement at the Orpheum here.

The five are Fred De Weir, Charles Prendergast, William Leivir, Aston Stinger and Ralph Markee, who have been with the act since its opening. These are the same boys who played with Rube Marquard during his twenty-two weeks in vaudeville.

"CHICK" LLOYD GETS DIVORCE

Chick Lloyd, of the vaudeville team of McNally and Lloyd, has been granted an absolute divorce from Eileen Sedwick, a motion picture actress. The couple appeared together in "School Days" in 1912, under the direction of Sir Alfred Butt.

Divorce proceedings were held up by Lloyd's recent illness, he having just undergone an operation for appendicitis. He has, as yet, not fully recovered but will appear on the Keith time next season with McNally in their banjo act.

DOOLEY COMPLAINT WITHDRAWN

The complaint of Jedd Dooley, recently filed with the N. V. A., against Ward and Dooley, claiming that the latter team are using bits of his business has been withdrawn. Mrs. Dooley was the complainant's former wife and partner, and, for this reason, the complaint has been called off.

DAE AND NEVILLE OUT

MONTRÉAL, Mar. 20.—Dae and Neville were forced to withdraw from the bill at Loew's Theatre, here this week, when the former became ill and was removed to the hospital for an operation. Jack Morrissey, Australian lariat thrower, filled in the vacancy.

PUTS IN FIVE ACTS

QUEBEC, Mar. 20.—The Auditorium Theatre, here, has announced a change of policy, to go into effect next week. The house has been playing straight pictures, but, hereafter, will operate under a full week picture—vaudeville policy, with five acts, of vaudeville.

"DUKE ALEXIS" SUED

Agnes Hogan, formerly of the vaudeville team of Hogan and Hogan, has filed action in the Supreme Court for the annulment of her marriage to Percival Alexis Hogan, known along Broadway as "Duke Alexis." She asks for the annulment on the ground she was not eighteen at the time the marriage was contracted.

VAUDEVILLE

PALACE

Joe Santley and Ivy Sawyer, assisted by four girls, presented one of the most elaborate acts ever witnessed on a vaudeville stage. They stopped the show for fully five minutes and the audience gave to them applause that they will long remember. The balance of the show went over to a packed house.

The pictures opened and were followed by Mme. Jean Berzac's indoor circus. Two ponies open the act and go through a few simple tricks. But the big laugh came when three men tried to mount a mule. The animal tossed the boys about to the delight of all. The revolving table is retained, wherein dog, men and horse, keep in pace with the rapid motion of the table-top.

Stanley and Birns interested with a fine array of stepping. The opening song is array in comparison with their splendid stepping. They did well in number two spot.

Harry Langdon, assisted by Rose and Cecil, presented their "Auto" satire. Langdon is a funny fellow and has added several new bits that were well placed and registered strongly. Many laughs were gained through the machine coming apart. The "Boulevard" set is well painted. The Langdons, in "Johnny's New Car," are a sure fire act.

Lily Lena has four numbers typically English that contain poor lyrics. In one of them the lyric reads "I'll leave you all my Dough-e-o when I go Below-e-o." That line was a laugh on account of its rhythm. The closing number wherein she dispensed a shapely pair of limbs and sang her best song made the audience warm up to her. Miss Lena is a clever song delineator and it is only a question of material in order for her to be a huge success.

"House of David Band" opened differently from last week. The hair display is only employed for a finish. The twenty men, none of whom has ever visited a tonsorial emporium, played a programme of mostly popular selections, including a medley of George M. Cohan's numbers. They are musicians, and good ones, but should tone down their volume a bit. The big hit of the act was when Bert Kalmar and Harry Ruby appeared and sang, made up with long beards and an over-growth of hair. Their innings lifted the act up and made a comedy number of it, especially when they sang a Yiddish parody and went through a comedy dance. This bit was a howl.

"Topics of the Day" was flashed during intermission.

William and Gordon Dooley and The Morin Sisters were held over and presented practically the same act. The "Stroll Down the Avenue" number is a comedy classic. The "Apache" dance, wherein both boys fall and tumble about the stage, caused much laughter and "The Rath Brothers" hand-to-hand burlesque, proved to be a great finish to a real comedy offering. The Morin Sisters fit well into the act and gave a few dances that scored.

Joseph Santley and Ivy Sawyer were a real treat and surely scored a deserved hit. The act is further reviewed in the New Act department.

Morris and Campbell deserve much credit for the manner in which they presented their wares, as the spot was a hard one, following upon the riotous hit of the act preceding. Joe Morris is a real comic and Miss Campbell a great "feeder." She can also render a song well. The act was up against a severe handicap but, nevertheless, went over with a bang.

Mme. Rialto and a bevy of pretty girls closed the show with a novelty called "Look." All concerned did well with their assignments in filling out the pictures, and held most everyone in until the final curtain fell. Mme. Rialto and Juva Marconi did exceptionally well.

J. D.

VAUDEVILLE REVIEWS

(Continued on Page 10)

COLONIAL

The announcement and collection for the American Gift to France, made a late show much later, with the result that the last act went on at almost 5.25.

Black and White is a neat acrobatic turn, offered by two girls, who speak with an English accent. The act is more of a novelty than anything else, for it is rarely that one sees two fairly pretty young girls go through a routine of tumbling and "strong-man" stunts. They have a neat setting in black and white and work in pajamas. The audience was cold toward the main portion of the offering, but loosened up with some applause toward the close.

Foley and LaTour are a couple who possess personality, and some ability, but have not the material for a big time act. Even though the audience was unusually cold, the act would have just as much trouble in getting over with any big time audience. Miss LaTour is an attractive blonde who sings nicely and Foley seems to be able to handle comedy. But they haven't got the right kind in this act. In a small time house the act will find it very easy going. But they should get material, for they belong on the big time.

Frank Dobson and his Sirens were a bit slow at the start, but speeded up to a big hand at the close. Dobson's solo dance was the big applause hit of the act and the fat girl and thin young man, the laugh hit. The auburn-haired girl who plays opposite Dobson is working very nicely now, and "Susie" also manages to get quite a few laughs. With a little more speed to the start of the act, it will be still further improved.

Bert and Betty Wheeler were the comedy hit of the show; despite the fact that Bert is still doing some of the bits he did some seasons ago even when with Mickey Moran. The manner in which he delivers them is enough to make anyone laugh. Betty Wheeler dresses and looks like a girl of fifteen, and gives Bert excellent support. The latter has also put in quite a few new bits since returning from England and every one of them, like old gags, is a scream. Wheeler is without a doubt one of the best comedians of his type in the business. His work is a sure cure for the blues. The only trouble lies in the fact that the act runs a bit too long and, while they went off to a very big hand, if the act ran a bit shorter they easily could have stopped the show.

Oliver and Olp closed the first half with their "Paradise Closed" offering, written by Mattie Kean and Leo Weil. The lines and plot of the offering are mediocre; in fact, the best asset the act has is the personality of the two and their closing bit.

Dolly Connally and Ray Raymond, with Percy Wenrich at the piano, followed the collection, but did not suffer by doing so. The offering is excellent and almost stopped the show. It will be fully reviewed under New Acts.

Walter Brower made the mistake of working to the first few rows in the orchestra, with the result that the upper shelves started to "raze" him. He saved himself at the close by a recitation to a "down-trodden girl" and went off to a fairly good hand.

Alice Lloyd was evidently new to most of those in this audience, but that only served to make new friends for her. Despite the fact that it was after 5 when she went on, she held them in for her entire act and two encore numbers.

Camilla's birds closed the show.

G. J. H.

START LOEW TIME

ATLANTA, Ga., Mar. 14.—Welton and Marshall recently opened here on a twenty week booking over the Loew Circuit.

ROYAL

Elly made herself solid with the audience in the opening position, and went off to an unusually large amount of applause for an opening turn. She makes her appearance as a girl in her very early teens and does a sensational routine of juggling and balancing stunts. She put over quite a few novel feats.

Largay and Snee could improve their offering with a new line of comedy and a little more straight singing. The best laugh bit in the act takes place on the bench, but the patter is either weak or old. The two are performers and should get material suited to their abilities.

The Lovenberg Sisters and Sime Neary, were brought up from the second half and almost stopped the show. The girls make a nice appearance and do some dandy tap-dancing. Neary scored individual hits with all his work. His rope spinning and dancing are exceptionally good and, in the former line of work, he put over some difficult stunts. The patter in the act is clever. It is Neary who bears the brunt of the work, for, besides delivering the patter well, dancing and rope spinning, he also sings in a pleasant voice and did a falsetto bit that was a riot.

Kane and Herman, also brought up from the second half, had the house with them from the moment they came on to their last bow. And that was a pretty long time, for they were called back for a number of encores and then were not permitted to leave until they had delivered a curtain speech. These two are "nut" comedians clever in both material and delivery.

The Seven Bracks, with their sensational tumbling and risky work, found no difficulty in scoring. The act uses a very good set in black and white and their stunts are the kind which never fail to thrill, despite the many times they are seen.

Belle Baker offered a new routine of numbers for her second week. Instead of singing "Eli, Eli," she offered an Irish ballad, as contrast. Although it was intermission, the audience refused to leave, and called her back, again and again, for encores.

Senor Friscoe proved that he is more than an instrumentalist. He evidently carries a "plant" with him and, although she only comes in for one bit, it was one of the biggest laughs of the show, when reviewed. His xylophone work is exceptionally good and the bit in which he used the phonograph, showing the much advertised "Curtain Test," is excellently done. He took a number of encores and stopped the show. He then rendered a "hokum" song bit, in which the work of his female "plant" came in again for a big laugh.

Harry Fox, with Edythe Baker and Beatrice Curtis, assisted by the five "belles," were also favorites. Fox started with some ad lib work and then introduced Miss Baker, who immediately made a favorable impression. She accompanied him for his songs, which were delivered as only Fox can. Miss Baker also played a solo. She should do an encore, for her manner of tickling the ivories is the kind that always makes one want more. She was a riot here. Beatrice Curtis also was liked in her bit with Fox. She is a "cute" girl and held her end up excellently. The five "belles" who turned out to be scrub-women, were a howl from start to finish.

"Over Your Heads" was out of the bill, owing to the girl who is in the act being ill. Jessica Brown and Effie Weston, with Dave Dryer at the piano, filled in, and, in closing position, not only held them in but scored a big hit. These girls have a "sister" dance act of exceptional merit and quality.

G. J. H.

RIVERSIDE

Selbini and Grovini, a real vaudeville act, opened the show and scored a hit from the start. The clever couple do a great variety of entertaining stunts including hat spinning, juggling, bicycle riding and other bits, every one of which was well performed. The act is a great opener.

Rome and Cullen, two young men dancers, had a hard time of it in the second spot. They opened with a song which got little in the way of applause and then went into their dance, the best portion of the act. For an encore, they attempted some comedy talk, none of which scored and, from their apparent efforts in endeavoring to bring out the points of the stories, it was evident that this part of the act should be eliminated.

Eddie Foyer, with his thousand or more poems recited but two, two old sure fire standbys, "The Shooting of Dan McGrew," and Kipling's "Boots." Foyer has his own ideas as to the style of recitation and puts all his strength, vocal and physical, into the Kipling poem. Others have gotten the same effect without half the effort but Foyer scored strongly with it, and should therefore be well satisfied with his idea of the way in which the stirring piece should be recited.

Trixie Friganza staged a real surprise with her "Surprise Party" act. She has presented this offering at this house before but it has been changed greatly. The material is almost entirely new, but one or two bits of the old act remaining. In its present shape it is a laugh from start to finish and she scored a decided hit.

The Masconi Brothers assisted by their family, which includes father, two brothers and a sister, have one of the best dancing acts vaudeville has ever witnessed and they received all sorts of applause at the finish. The work of the two older brothers is too well known to need mention here. The father, considering his years, is the equal of either of the older boys and a glance at his work is sufficient to see where the Moseconi dancing ability came from. Of the younger boys one sings particularly well, while the other is an exceptional dancer. The sister is a star and not only dances most gracefully but duplicates the acrobatic work of Louis.

After "Topics of the Day," Elizabeth Murray, back at this house after a year or more absence, entertained with some of the best songs with which she has ever been identified and a big collection of stories, Irish and negro. Some are new while others have been heard many times before; but Miss Murray gave a new twist to the old ones which successfully carried them over. An Irish song, "Stop That Now," as Miss Murray sings it is a crackerjack and its clever lyric and the characteristic manner in which she renders it, put the number solidly in the hit class.

William Gibson and Regina Connell's sketch "The Honeymoon" surprised all the wise ones for the "Honeymoon" is not a new playlet and generally is placed about third on the bill. Its late spot at this house indicated that the reception might be a cool one but it was far from that. Seldom has the playlet gone better and Gibson, clever performer that he is, quickly sensing the feeling of the audience, put forth his best efforts and at the act's finish had marked up a big success to his credit.

Georgie Price, on next to closing scored one of the big hits of the bill, largely due to the singing of a young girl whom he introduced as his sister.

The young girl from a box sang "When My Baby Smiles at Me" and was applauded to the echo. Price has changed his act considerably and now is doing little besides the imitations.

Captain Gruber and Mlle. Adeline with their animal act closed the show. An elephant, a horse, a pony and a dog are presented and went through a routine of well performed tricks which held the audience in well until the finish.

W. V.

VAUDEVILLE

JEFFERSON

(Last Half)

Juggling Willis has a routine of novel tricks and some old bits. The trouble with his offering is that he seems bent on putting small time comedy into the offering. If he were to work up the novel end of this act, in which he does a few tricks that very few acts have done in vaudeville, he might have a chance to bid for the bigger time.

Stone and Mitchell followed with a song and dance offering that presents possibilities for improvement. Miss Mitchell is a well-built blonde and dances fairly well. Stone does some good soft-shoe work and a little eccentric stuff. The two make a nice appearance, but the act needs some going over in the rough spots.

James Kearney and Company offered a so-called comedy sketch which, in reality, was pure unadulterated "hokum." The way the act is put over makes one think that Kearney, with his man and woman company, decided to go on the stage and say and do anything which came to their minds. The act is silly, their work is as bad and the offering will do only for a poor audience.

Weber and Elliot are doing the same comedy routine they have been offering for the past few seasons on the small time. And that is as far as they ever will get with this act. The Hebrew comedian still works as a "plant" and does his character very naturally. Elliot does "straight" and sings in a very good tenor voice. The talk needs improvement.

Ward and Raymond is another team that can use a lot of new material. Ward does his exaggerated "Dutch" well, but his lines are none too good. Miss Raymond works hard. For that matter both do; but the act itself isn't there.

The World Review, consisting of five girls and one man, is a very pleasing act of its kind. One of the girls plays the violin well, others, dance capably and the man sings exceptionally well. The routine is nicely arranged, and the entire act delivered to good effect.

Howard, Kane and Maher, two men and a woman, offered an Irish singing and talking skit of merit. The lines have some good laughs in them and the singing pleases.

Marr and Evans closed the show with a thrilling acrobatic turn. Both men do some dandy tumbling stunts and one of them brought a few gasps with some great equilibrastic work on tables and chairs.

G. J. H.

FLATBUSH

(Last Half)

Benton and Wilson opened, and their strong arm and iron jaw offering sent them off to a hit of unusual proportions for openers. Both are well built and go through their routine stunts, one of which was novel and difficult, in an easy, graceful manner.

Howell and Gear followed and their comedy succeeded in getting laughs only through the ability of both men to put their material over. The taller of the two can sing fairly well and the other has a parody on the song sung by his partner, that needs no voice to put it over. They scored big when reviewed.

Dorothy Wahl was third and, before long, had the audience "on its toes" so as not to miss anything. Her "You Ought to See Her Now" number almost stopped the show. She carries a world of music in the tips of her fingers and makes the piano fairly talk. This is a big time act, handled by a big time artiste in a big time way.

Middleton and Spellmeyer were fourth and their playlet on cowboy life and love went over for a hit. When reviewed, they could have repeated their act again five minutes later and the audience would have enjoyed it. The offering is reviewed under New Acts.

Plantadosi and Walton were fifth and, except for one thing, made their usual hit. It is becoming a common practice nowadays for comedy acts to kid the preceding act or acts. This is all right if not overdone, as was the case of Plantadosi and Walton. These two actors have a very entertaining act, without ringing in outside acts as the butt of their "kids."

Sabbott and Brooks closed the show with their boy and girl dancing and singing act and went off to the biggest hit of the evening. The girl has a wonderful personality and a laugh that "makes the world laugh with her." A truly remarkable feat was worked by the pair, when reviewed. For five minutes they entertained in Al manner, by neither singing nor dancing, without the audience growing restless. Miss Brooks plays a soubrette role throughout and her method of kidding Sabbott, every sentence punctuated with a laugh, was a riot. Their act proper is reviewed more fully under New Acts.

Intermission was then announced and followed by the feature picture, "Everywoman," with an all-star cast. B. O'G.

VAUDEVILLE REVIEWS

(Continued from Page 9)

PROCTOR'S 23RD ST.

(Last Half)

Lieutenant Randall opened with his novel drawing offering and showed ability. He does not use brushes or paints, but, instead, uses powdered jello, corn meal, and lampblack, sprinkling a little of each here and there and then turning the canvas around showing a drawing worth hanging in any household. His feature piece was a drawing of the burning of the city of Rheims, in which he used the above substances and also some sort of acid to which he touched a match, causing it to burn. He works in uniform with a large American flag flying while he draws.

Maude and Marion Dunn followed and furnished much entertainment. They have secured some new songs and put them over well. Their act is made up of comedy and antics and, though not sensational as singers, they score, as a rule.

Limon and Lawrence were third and scored one of the biggest hits of the bill. They have a novel start and their songs are well chosen.

Lines and Colwell followed with their high flying sketch, that furnished entertainment, as much as it was foolish. Both work hard and get the best out of their material, however, going off to applause.

Old Time Darkies were next and the quartette made a big hit. Their routine of songs, most of which are Southern ditties and melodies, are presented in fine shape. They also offer some blues numbers in great style. They have a very fine and snappy ending that wins applause for them.

A. Bilboa closed the show and held them in. Before they appear an announcement is flashed stating that this is the first time this act was ever presented in this country. This may be true, but the reviewer has seen the shorter of the two men recently and also seen the two girls with him. The announcement probably means that this is the first time the material has ever been presented in this country.

The act opens in full stage, then goes into one and then back to full stage again each time presenting very pretty Spanish settings. It is composed mostly of Spanish dancing and one song by one of the men. The song is well sung in Spanish. They went off to a fair sized hit. Their offering is also reviewed under New Acts.

B. O'G.

REGENT

(Last Half)

B. S. Moss had provided a bill of eight acts for the week at the Regent in celebration of the fifth anniversary of this house, one of the original Moss and Brill string.

The Schmettans, a man and a woman, have a neat balancing act in which they juggle hoops, balls and a few other things. Their efforts were well received.

Hopkins and Axtelle sang character songs, chattered amably, if not too wittily, and danced a bit, the man being the nimblest stepper of the two. But the girl has some cute mannerisms that helped the act find the favor it did.

Lella Shaw is nothing if not a seasoned comedienne. She offered a playlet in which she gets a pretty good chance to utter the wise cracks that seem to be part of her personality.

The Three Tivoli Girls may be a bit hefty in collective bulk, but, just the same, their vocal harmonization is of a calibre pleasing to the ear. In their gypsy costumes, they made a pleasant picture and their singing act merited the applause the audience meted out to them.

Fisher and Hurst sang and talked, their patter being funny at times. Their act was well received, but both he and she might play the better class of houses if their efforts were less obvious.

Hamlin and Mack, with their "Columbia and Victrola" act, created a pleasant impression with their song and dance offering.

Lloyd and Crouch, a couple of men who rely chiefly on a southern accent to get them over, talked haphazardly on wine, women and song.

The Sig Franz Troupe is an entertaining and, at times, highly diverting bicycle act. Two men and a graceful young girl comprise the act's personnel. And, as for Sig Franz himself, he is a versatile rider, for not only does he do that well, but he also has a fine sense of comedy values and, besides, sang a ballad, his singing being better than anybody else's on the bill. All sorts of funny wheeled contraptions figure in his act, the funniest one of all being the bed which blew in at the finish. We might add that the act seems to be good enough to play the big time houses.

M. L. A.

PROCTOR'S 5TH AVE.

(Last Half)

Charles M. McGoode and Company opened with their equilibrist offering and were effective in warming up a dead audience. Their act is very good and usually makes a hit, but this audience was a tough one.

Gaynell and Mack were second and went over. There are some wonderful possibilities in this act, both members showing ability at dancing, especially the man, presumably Gaynell, who is remarkably light on his feet.

Iris Claire Vincent and Company put their playlet over with a bang. All work hard to get over their material and do so in a fitting manner. The sketch is also well written, is full of humor, and its battles between man and wife are very realistic.

Grace Fisher filled the fourth spot and her initial appearance in vaudeville since leaving musical comedy was loudly applauded. The act is reviewed under New Acts.

Gardner and Hartman followed with their patter and comedy and were very good. The man plays the part of an Englishman well. The woman is a very good straight. Their comedy is mostly good and both know something about delivery. Though the last bit is very good and their version of a wife and drunken husband is good for laughs, we would advise the "souse" to act more like one, as his impersonation now is poor and spoils the effect of the other good points.

William J. Gibson and Regina Connell were next in "Honeymoon" and were the last word in entertainment.

Newhoff and Phelps were seventh and presented one of the niftiest boy and girl acts the reviewer has seen at this theatre in quite some time. Though neither can sing exceptionally well, alone, their voices blend nicely and both know how to deliver.

Mary and Ann Clark were next and, despite the fact that they have a novel though heart-breaking start, the act will probably continue to play the small time.

The start is good, for one comes out in uniform and starts to talk, as between acts, and then starts some patter with someone in the audience. This person finally comes on stage, looks like one of the wrecks caused by prohibition, playing the part well. Her make-up is the best part of the act. The pair wind up with a dance, the "grotesque one" burlesquing around behind the one in uniform, who manages to get by as a dancer.

Gordon Davenport and Company, with their horses, closed, and kept them seated.

B. O'G.

CITY

(Last Half)

The Tomaki Duo opened with their Japanese exhibition of the art of self-defense. The act holds interest, for it is a novel manner of putting over some good tumbling stunts on the part of the man, who takes a lot of rough handling from his partner.

The Four Voices make up a fairly good male quartette, but the members can improve the act by getting some better material towards the close, instead of the prohibition medley now used.

Rome and Wager have a pleasing talking and singing skit and gave an excellent account of themselves. The female member of the team is an attractive auburn-haired girl with a good voice, which she displays effectively. The other handles the comedy capably.

Earl and Mullen followed the news reel with a song and dance revue that did not go as well as an offering of its sort deserved to. The act is nicely costumed and set, and the male member of the team is a very good dancer.

Dore and Russick went unusually well with this audience for an act of its kind. It is seldom that a concert singer pleases this bunch. But Dore succeeded in doing so. Considering all the singing that had preceded him, he is to be given credit. He possesses a good baritone voice and a pleasing repertoire. Miss Russick is a bobbed-haired blonde and, besides accompanying capably at the piano, rendered a solo that was very well done.

Four Jacks and A Queen also offered singing and got off to a tremendous hand. This act will be fully reviewed in the New Act department.

Milo was evidently new to this audience, for his entrance caused almost as much commotion as it did in days gone by when he was playing next to closing on the big time. He has taken out the one objectionable gag his offering formerly contained and sticks to a little patter about being a "bum" and then offers his imitations.

Kleinert's Animals, consisting of many dogs, closed the show. G. J. H.

AUDUBON

(Last Half)

With "The River's End" as the film attraction, and an excellent vaudeville show, Ben Jackson had no difficulty in packing his house to capacity on Thursday evening.

Flynn and Melvin followed a well-played overture from "Apple Blossoms." They offered a routine of strong man stunts which were out of the ordinary from start to finish.

Koler and Irwin had a spot somewhat too early for an act of their calibre, but had no difficulty in pleasing. Charles Koler is doing Harry Mayo's role in the offering and does it excellently. The act is cleverly written and delivered in great style. The "hoke" Spring Dance finish got a lot of laughs, but the best thing in the act is the part in which Koler asks Irwin to explain why it is, when he and Irwin play cards, Irwin's kid brother stands back of Koler and sings songs such as "I Love the Ladies" when Koler is holding three queens, and a number of other such gags. The bit about Koler's wife and "Louie the butcher" is also a scream.

Jack Rainor and a company of three girls and two men followed with a comedy sketch that also kept the laughs coming. Rainor takes the part of an old roue. A young kid, an ex-chorus girl, and a girl who lives at the Y. W. C. A. apply for the position of stenographer in his office. He tries to start something with the young girl, but she turns out to be his son's fiancee. The chorus girl is entirely too sociable to suit him and the Y. W. C. A. girl teaches him a lesson.

Following the news reel, the Aircraft Revue, an offering with four men and three women, featuring one of the members who possessed an excellent baritone, gave a repertoire of operative numbers. The act is beautifully set and costumed and that the cast possesses ability is unquestionable. It is one of the finest acts of that kind to be heard and seen.

Ida May Chadwick and "Dad" proved to be as popular as ever with the same offering they have been doing in vaudeville for some time.

The Befiki Dancers, consisting of two women, a man and a pianist, closed the show with a very good routine of Russian and other dances. G. J. H.

HARLEM OPERA HOUSE

(Last Half)

Ward and Wilbur Girls, offering a short, snappy novelty juggling act, opened the show. Their routine of hoop and club stunts are fairly familiar and they work well together, save for one girl who "muffed" a few now and then. This act could be improved by new and original material.

Smith and Saruvalin have an ideal act for this position. Their several vocal attempts are fair and their comedy material, for the most part, humorous.

Mystery playlets, especially in vaudeville, are for the most part tritely and poorly written. While the act presented by S. Miller Kent and Company, would not directly fall under this description, there is much about it that reminds one of the penny dreadful stories. The characters, without exception, are grossly overdrawn, especially that of the two would-be crooks. However, Kent possesses some histrionic ability and handles his part of the gentleman thief fairly well.

The action takes place in the office of a wealthy doctor. The story concerns a "master mind," who, as we are informed, has robbed the offices of some hundred or more worthy M. D.'s of their surgical implements. While he is "working" the office of a certain doctor, two of the common garden variety of crooks make their appearance, mistake him for the rightful owner and try to put one over. But bone-head intelligence is no match for this quick-witted gentleman crook, and, with a satirical laugh, he beats them at their own game as the curtain falls.

It was somewhat of a relief, after the tense moments of the preceding act, when Sally Fields made her appearance. She is supported by one Conway, but Miss Fields is so much of the act that the former is hardly worthy of mention, save that he serves as a fairly weak straight, which could be well eliminated. This charming Miss Fields stopped the show here, scoring one of the biggest hits witnessed in this house during the season.

Pasquale and Golden, with accordion and violin, jazzed themselves into a fair hand. There is nothing very novel about acts of this type and they are especially dull when they are not set off by comedy material. However, the two play fairly well and served as a good "go-between."

A. Seymore Brown and Company followed with their tab. There are only a few laughs left. The chorus can neither sing nor dance, nor have they looks. A sorry combination. The principals, save for Brown, may be described in like manner. The plot is trite and the musical setting poor. E. H.

VAUDEVILLE

FOUR JACKS AND A QUEEN

Theatre—Audubon.
Style—Singing.
Time—Fifteen minutes.
Setting—One and three (special).

Four men and a woman make up this offering, which presents possibilities of being a good song act. It opens in one, showing the exterior of a cabaret, where the men are seen through a screened window. After a song by them, and one by the girl, the place is closed down. All then enter an alley and decide, in song, to take the young lady home.

The set then shifts to three. Each young man sings an introductory number before each song is rendered. The young lady does solo work and is accompanied in the choruses, by the young men. The repertoire includes numbers from "Floradora," a "Salvation" girl, a "Follies" girl, "Buddha" and a "Daddy" number.

The men possess good voices and harmonize well. The woman has a powerful soprano and displays it excellently in "Buddha." Perhaps one fault that can be found is the delivery of one or two of the men, and their make-up. They act entirely too chorusy, in fact, as though they were in a Shubert chorus, rather than in vaudeville. Their make-up, especially that of the stout blond, near-bald fellow, was very poor.

The woman could, undoubtedly, do a single and make more money. However, with these faults mentioned and a few rough spots smoothed over, the act will please.

G. J. H.

ARNOLD AND LAMBERT

Theatre—Audubon.
Style—Talking, dancing.
Time—Fourteen minutes.
Setting—In one.

Rena Arnold, formerly with Jack Allman and more recently with Arnold and Boyle, is on deck again with another new partner and a new act. This one is built around pills, and, by means of various pellets, Miss Arnold is supposed to change Lambert, first from a love-sick young nut to a woman-hater, then to a "mush" fiend, and a song and dance man, when both take the old-joke and the "hokum" pill.

The patter, on the whole, is good. There are a few old gags sprung before the "old joke pill" is taken, that might be put into that section, but they are very few. The song and dance pill resulted in Lambert "talking" a song and doing a very good acrobatic eccentric dance, which he stepped lightly. The old-joke bit was cleverly done and got laughs, despite the age of the gags.

The "hoke" bit included a few pieces of business that Rena has been doing for the past few years, especially her falls. Both do their work well and will please the average audience.

G. J. H.

THE FIVE CHAPINS

Theatre—Harlem Opera House.
Style—Instrumental music.
Time—Eighteen minutes.
Setting—Two.

Four boys, all of whom make a very neat appearance, and a girl, are included in this offering.

The act starts off with the boys playing some real snappy music, using two trombones, a saxophone and a cornet. They all play well and know how to act. The girl then appears in a very pretty make-up and sings. She has a very good voice and a delivery such that the song cannot fail to go over.

The five then appear playing saxophones, one of them a bass. They render some very pretty music and, when reviewed, were a big hit. The act ought to find the going easy in the better class small-time houses or in an early spot on a big time bill.

B. O'G.

NEW ACTS AND REAPPEARANCES

(Continued on Page 28)

HAL JOHNSON AND CO.

Theatre—Audubon.
Style—Sketch.
Time—Sixteen minutes.
Setting—In three.

Johnson, supported by a woman and a middle-aged man, is presenting a very pleasing comedy sketch, which, with the finish strengthened, will do well.

The entire act is built around Johnson's ability to impersonate a woman. Although he possesses no falsetto voice and even has a male cast of features, his manner of speaking and using the different mannerisms peculiar to women, some exaggerated to the extreme for comedy purposes, go far towards making up an excellent impersonation.

Johnson is the sweetheart of the young woman in the act. The other man is her father and objects to Johnson's calling upon his daughter. He tells Johnson as much, and, as the mother, a hot suffragette, is absent, the father decides to get a chaperone. Johnson poses as the chaperone and starts a flirtation with father, who falls to the extent that he gives the supposed chaperone a signed check. Of course, this is later used as a club to gain father's consent to the marriage of Johnson and his daughter.

A yodeling bit by the Father is done very well and Johnson also does a little dance which could be elaborated on to good advantage. The work of the woman in the cast needs improvement and she should pay more attention to her make-up, which was exaggerated when reviewed.

G. J. H.

A. BILBOA & CO.

Theatre—Proctor's 23rd St.
Style—Spanish Dancing.
Time—Sixteen Minutes.
Setting—One and Full.

The cast of this act includes two men and two women. One of them plays the guitar fairly well and his attempt at song pleases to a certain extent. The shorter of the men ties his two ankles and does a four tap buck and wing with Spanish flavor. This is very good and, when reviewed, was loudly applauded.

The act makes a very slow start, which should be corrected, especially as the act will probably never play anything but closing spot. The two girls are graceful and their dances please. The act works in three settings, starting in full stage. Then the curtain drops to one, while they change the scenery again for a full stage setting. The scenery is pretty, as are the costumes worn by the principals. The act will be good as a closer on the better class small time circuits.

B. O'G.

FORD AND TRULY

Theatre—Audubon.
Style—Trained Dog.
Time—Twelve minutes.
Setting—In one.

Officer Vokes and Don have already appeared on the big time because of Don's ability to do a "souse." But Truly, the dog in this act, goes Don a few better and not only does a "souse" but a number of other stunts that have not been done by any dog on the stage.

Ford is a neat looking chap and has evidently taken a great deal of pains to train his dog, which does a "souse" in the opening part of the act, imitates its master's dancing, obeys commands excellently, puts over comedy to great effect, and then mimics its master's actions perfectly.

This act is very good among acts of its kind.

G. J. H.

MME. EMMA TRENTINI

Theatre—Orpheum.
Style—Opera Singing.
Time—Fourteen minutes.
Setting—In three.

Mme. Emma Trentini, recently of Covent Garden, London, and other European opera houses, has decided to grace American vaudeville with her presence and voice and after seeing her, it must be said that she is welcome. She is assisted by a pianist, who is not billed.

When reviewed, Johnny Hall, the Orpheum stage manager, had arranged a special setting for her which belonged to the Orpheum, and which was, without a doubt, one of the prettiest and most attractive sets ever seen with an act of this kind, or for that matter, any kind of an act.

Perhaps the one objection Mme. Trentini will have against vaudeville, (and one can't blame her), is that smoking is allowed during her act. It was easily seen that the smoke got to her throat immediately and created a very big handicap against her.

Thus far, practically every operatic star seen in vaudeville, has been of large stature, and of imposing appearance, and, while they have possessed personality, it has been of the cold statue type.

Trentini, though, is of an exactly opposite type. She is a dainty blonde, with the kind of personality that makes one warm to her. In fact, she is typically a "cute" woman, without making her cuteness get on anyone's nerves.

Her voice is not powerful. It is not the voluminous type of vocal effort that fills every part of an auditorium. It is an evenly rounded tone that issues sweetly on the high notes, without any effort, and yet can be heard all over the house.

Her repertoire starts with "Gianami Mia" from the "Firefly," has a number from "Naughty Marietta" and the waltz number from "La Boheme."

The pianist fills in between numbers with selections, which could be changed to speed up that portion of the offering.

Given an intelligent audience, Mme. Trentini will have no difficulty in pleasing.

G. J. H.

GEORGIE PRICE

Theatre—Orpheum.
Style—Mimic singing and dancing.
Time—Fifteen minutes.
Setting—In one.

After being absent from New York for the major portion of a year, "Georgie" Price is back again, this time minus his pianist, Henri Young. He has, however, a lot of new material and a number of new impersonations.

In his introductory announcement, Price says, in verse, that he had a dream he was stopping at a certain hotel and that the people working there, such as bell-hops, clerks, the boss, and a number of the guests, were well-known theatrical stars of to-day. He then went into a series of impersonations showing Eddie Foy, Eddie Cantor, Jimmy Hussey, Raymond Hitchcock, Al Jolson and Pat Rooney. Price has a new number and an excellent introduction in verse for each impression he offers. When reviewed, he played to a cold audience. Yet, he woke them up to the biggest hit on the bill and stopped the show with a bang. He was called back for three encores, and in them did Eddie Leonard and Georgie Cohan.

It is remarkable to note how much this youngster has improved in his dancing, brought out most plainly in his George M. Cohan dance and the Pat Rooney imitation.

G. H. J.

GRACE FISHER

Theatre—Proctor's 5th Ave.
Style—Singing and Piano.
Time—Fifteen minutes.
Setting—In one.

After an absence from the vaudeville stage of over a year, during which time she was featured in the Winter Garden and later in "The Royal Vagabond," Grace Fisher returned last week to vaudeville in "The Sunshine Girl," an act written for her by Sylver and Gerber, and having as an assistant at the piano Albert Vernon, formerly with Grace Nelson and later with Bessie Brown.

Miss Fisher first appears and sings a song explaining her absence, in which she includes the two songs she popularized—"Naughty, Can't You Be Good" at the Winter Garden, and "Love is Love," while with "The Royal Vagabond." During the rest of her time on, Miss Fisher sings but one published number—"There's a Typical Tipperary"—which she puts over in great style. "Daddy's Sweetheart," one of her special numbers, was very pretty and was a hit when reviewed. "The Sunshine Girl" also sings "Ali," the Jewish hymn, which she presents half in Jewish and half in English.

Vernon is very good on the ivories and his selection, offered while Miss Fisher was changing her costume, was loudly applauded when reviewed. Miss Fisher displays a very pretty wardrobe and has four changes. Apparently, her voice has lost none of its good qualities and her songs are suited to her style of singing.

The act is big time throughout, and ought to have no difficulty in finding a choice spot on a big time bill. B. O'G.

SABBOTT AND BROOKS

Theatre—Flatbush.
Style—Song, dance, comedy.
Time—Eighteen Minutes.
Setting—Two, special.

This is an act with all the earmarks of a big time offering and it ought not to be long before it is being reviewed in the big time houses. It starts with a boy carrying a girl out and breaking into a sentimental song. The pair work in a very pretty blue setting.

The personality of the two goes more towards making the act the success it is than anything else. The girl is an artiste of the first order and makes friends with the audience immediately on her entrance. There is a lot of patter, followed by a bit that, if it was done by another team, would be thrown out. The man starts to sing and, at every attempt, the girl laughs and interrupts him. This continues for some time and instead of boring the audience, has them in stitches. Neither of the two is sensational as a singer but quality of voice takes a back seat in an offering of this kind.

Sabbott then goes through a routine of acrobatic dancing that wins applause for him. He is then joined by the girl and they both step a bit. The girl has some very pretty costumes and knows how to wear them. She dances alone and scored big when reviewed.

HILDA THOMAS & CO.

Theatre—Proctor's 125th St.
Style—Piano and Song.
Time—Fourteen minutes.
Setting—In three.

Though not possessing a voice of any great account, Hilda Thomas has an act that will enable her to please in the small and better class small time houses. She has a repertoire of comedy songs, including a few special numbers.

The company, a pianist of ability, also furnishes quite a bit of entertainment, both with his manipulation of the ivories and with a line of sarcasm which he hurls at Miss Thomas.

On the whole, the act pleases. B. O'G.

LONDON
PARIS

FOREIGN NEWS

SYDNEY
MELBOURNEPARIS ACTORS' UNION AGAIN
CONSIDERING A STRIKE

Dissatisfied with Way Managers Have Carried Out Agreement
Drawn Up Last Fall, They Will Probably Demand
New One Before New Season

PARIS, Mar. 19.—It is not improbable that Paris theatrical managers may have trouble with the actors' union again next Fall, as considerable unrest is being manifested by its members now, many of whom are not satisfied with the way the managers carried out the agreement entered into at the beginning of the present season. They state there has been much effort to avoid living up to the agreement through technicalities and that a new agreement will probably be asked before the next season opens.

The players have the backing, too, of

the mechanical unions, for never before have they worked hand in hand as they do now, the incident last week, where the stage hands refused to put on a play that cast a slur on unionism receiving full support of the members of the actors' organization. With this co-operation existing between the two, it is not too much to foresee that any question raised by the players regarding the conditions under which they will work next season, will receive the support of the mechanical unions and be very annoying to producing managers.

ARTISTS LEAVING BERLIN

BERLIN, Germany, Mar. 19.—Many prominent persons in the musical world are talking of leaving Germany and the State Opera House here, threatens to be badly hit for artists, including Fraus Clare and Dux, are breaking or closing their contracts.

Dux, one of the idols of Berlin, will be a particularly serious loss. She has been discontented for some time with conditions at the Opera House, which, she declares, resulted in a "physical indisposition" which her doctors say prohibits her from appearing in Grand Opera and limits her to the concert platform. In her case, as well as in others, legal proceedings will take place.

One of the reasons for artists leaving also is said to be the present rate of exchange. Dux is going to America on a contract that is unique as far as German singers are concerned and it is probable that she will also appear at Covent Garden.

The exodus threatens to be increased, too, by the fact that theatre trusts are adopting a high-handed attitude towards actors, composers and authors. For instance, large numbers of theatres have banned the works of Richard Strauss, who has gone to South America. Oscar Strauss, it is reported, is soon to cross the Atlantic and will produce something new.

EDUARD BONZOGNO DIES

MILAN, Mar. 20.—Eduard Bonzogno, head of the well-known music publishing house of this city, died here this week.

The firm of Bonzogno published the greater part of the operas and other music in Italy and it was the prize offered by Eduard Bonzogno, which Mascagni won thirty years ago with "Cavalleria Rusticana."

"THREE WISE FOOLS" MOVES

London, Mar. 20.—"Three Wise Fools," has been compelled to move from the Ambassadors to another theatre, despite the fact it is drawing good business. H. V. Esmond's "Grierson's Way" is scheduled to go into the Ambassadors.

AMERICAN ACT OPENS

London, Eng., Mar. 19.—Togan and Geneva, a duo of American tight-rope walkers, made their debut last week at the Finsbury Park Empire, where their jazz dancing and equilibristic feats were well received.

OPENING AT LYCEUM

London, Mar. 20.—"Boy of My Heart" is the title of a new drama by Walter Howard, scheduled to open at the Lyceum shortly, following the "Whittington" pantomime.

WORLD'S FATTEST BOY DIES

BRADFORD, Eng., Mar. 20.—Lenny Mason, the fattest boy in the world, who has been on exhibition at world's fairs and with circuses, is dead. He was only sixteen years old.

Mason was the son of normal parents and had two brothers and two sisters who were also normal. He was not able to go to school, for it was found that the interest of the other children centered itself on him and not on their books.

At the time of his death, he was 5 ft. 3 in. in height, and his measurements were as follows: Chest, 67½ in., waist, over 70 in., arm, 23 in., thigh, 39 in., calf, 24 in.

MOSS EMPIRES PROSPEROUS

LONDON, Mar. 18.—A detailed report of the Moss Empires Ltd. profits for the year of 1919 have been made public. It is as follows:

"Including the amount brought forward from the previous year the balance at credit of profit and loss is \$1,811,290. After deducting \$88,785 on account of Preference share dividends, and \$168,000 on account of interim dividend and bonus on the ordinary shares, for the half year to June 30 last, there remains a balance of \$1,559,405, to be divided. The directors recommend adding \$513,040 to the general reserve, making it \$2,350,000."

PLAYERS FORM TRANSFER CO.

LONDON, Mar. 18.—A movement is now on foot to aid artists with their baggage troubles in going from town to town and is being put into action by the organization of a new company known as the Variety Artists' Transport Company, formed by a number of performers. The company will insure all baggage, free of charge, against burglary and fire.

The company is adopting the American check system and will establish a central warehouse, wherein packages will be collected, sorted and then sent by the company's own trucks and vans to the theatre or private address.

COPENHAGEN THEATRES CLOSING

COPENHAGEN, Mar. 19.—Owing to an outbreak of influenza here, it is likely that all places of amusement will be closed. A number of artists who have contracted to appear here from other countries during this month and the next, are either cancelling or being cancelled, for it is thought that the ban will last for some time.

DECLARE 10% DIVIDEND

MANCHESTER, Mar. 20.—The directors of the Hippodrome and Ardwick Empire theatres in this city have declared an interim dividend for the past half year of 10 per cent per annum, less tax.

"MEDEA" CAST FILLED

LONDON, England, March 20.—The cast appearing in "Medea," which opened recently at the Holburn Empire for the first time, includes Sybil Thorndyke, Nicholas Hannon, Allen Jeayes, Wilfred Lyndon, Lilian Mowbray, Hugh Bayly, Lewis Casson and Florence Buckton. The piece will be shortly put on by the Theatre Guild, in New York.

FULLER GETS MORE PLAYS

LONDON, March 18.—Ben. J. Fuller has secured the Australian rights for the following: "It's Always the Woman," by Frank Adair; "A Boy's Best Friend," by Leila Zillwood; "When Paris Sleeps," by Charles Darnell, and "Motherhood" by Gladys Hastings Walton.

STEAMSHIP RATES INCREASED

LIVERPOOL, Mar. 20.—The North Atlantic steamship companies have decided to increase their rates by 13 1/3 per cent in passenger fares, it was announced this week. A voyage for a performer or player to America now costs 33 1/3 per cent more than it did last July.

ACTOR'S ORGANIZE NEW CLUB

LONDON, Mar. 19.—Jack Pleasants, an actor, has organized a new club known as the "Wersit," consisting of all artists appearing in John Hart's pantomime at the Theatre Royal, Manchester.

Willie Atom has been elected King of the organization.

SYMONS RE-ENTERS "BEAUCRAIRE"

LONDON, England, March 20.—Wright Symons has been engaged by Gilbert Miller for his original part of "Monsieur Beaucaire," in Messager's opera by that name. He will open at King's, Glasgow, where the opera is booked for two weeks.

BARKER IN "CANDIDA"

LONDON, England, March 20.—Granville Barker is appearing in the cast of "Candida," at the Holburne Theatre, playing the part of the poet. Mr. Barker played the same role when it was produced before, in July, 1900.

NO CHANGE IN MANAGEMENT

LONDON, March 20.—Although Daly's recently purchased by James White, has changed hands, the management of the theatre will remain as heretofore, Robert Everett still remaining in control of the house.

"CRIMSON ALIBI" MOVES

LONDON, England, March 20.—"The Crimson Alibi" closed recently at the Strand Theatre, after its 125th performance, to make way for "Come Out of the Kitchen." The play will probably go on tour.

GETS CINQUEVALLI'S AID

LONDON, England, March 20.—Adami, the "Human Billiard Table," has secured the services of Harry, the late Paul Cinquevalli's comic assistant, and is being booked by Kingsley's agency.

ALI MAKING HIT

LONDON, Eng., Mar. 20.—George Ali, formerly with the American act, Gabrielle and LaMar, has made a big hit in "Goody Two Shoes," with his impersonation of the dog Buster.

TULLY'S PLAY REACHES 200

LONDON, England, March 20.—"The Bird of Paradise," Richard Walton Tully's play, last Monday played the 200th performance at the Lyric Theatre.

GIBSON'S MELODY SIX OPENS

LONDON, Eng., Mar. 20.—Maybelle Gibson's Melody Six, an American singing and musical act, has opened here and is going over well.

"LA CAPTIVE" POWERFUL DRAMA

PARIS, March 18.—"La Captive," the new three act drama by Charles Mere, which recently opened at the Antoine, is drawing very good business. The play is a powerfully written war drama, and is excellently acted.

Suzanne Dupres plays the leading character, that of "La Captive," who has been married to two different men. By her first husband she had a boy and girl. By her second, two sons. At the opening of the story, she is a widow. War breaks out, and the three boys enlist on different sides, and become bitter enemies. One of them is killed, and at the end of the war, the other two return, one blind and the other a cripple. They still are bitter enemies and quarrel hotly. However, they get into a discussion and decide that mother's sufferings are greater than theirs and make up at their mother's knee.

"SHOP GIRL" CAST COMPLETE

LONDON, March 20.—A revised version of "The Shop Girl" is in rehearsal under the direction of Seymour Hicks, who is producing it in conjunction with Sir Alfred Butt. It will open at the Gaiety about March 25.

An entirely new cast has been selected and consists of Stanley Lupino, Carnet Wilson, Leonard Mackaye, Percy La Fre, Gladys Homfey, Rosie Campbell, Mamie Watson, Frank Atree, Johnny Danvers, Ewart Scott, Thorpe Bates, Robert Mainby (the only member of the original cast), and May Beauty.

VESTA TILLEY TO QUIT

LONDON, March 20.—After her appearance at the London Coliseum, Vesta Tilley (Lady de Frece) will retire from the stage. A movement is now on foot to present her with some token of appreciation signed by her admirers in all classes of the community for her works of charity. It is suggested in one of the dailies that some sort of an address be presented to her on her last appearance.

WILL PRESENT "SOCIETY, LTD."

LONDON, England, March 20.—Bromley Challenor will present the Adelphi Enterprises production of "Society, Ltd." a new musical play in three parts, as soon as the present run of "When Knights Were Bold," terminates. The lyrics of the new piece are by Arthur Branscombe, and the music by Arthur Carrington.

"MEDORAH" HAS CLOSED

LONDON, March.—"Medorah" has closed at the Alhambra. A number of changes were made in the show, which resulted in the second act being entirely shaken up, with Ada Reeves Leslie Stile and Margaret Campbell being taken out, with Clara Butterworth being promoted and Agnes Cooney put in her place, but it was of no avail.

OPERA COMPANIES COMBINE

LONDON, Mar. 20.—The Carl Rosa Opera Company will control the J. W. Turner Opera Company in the future through arrangements which have been made by directors of both companies.

WANTS EQUITY SCALE

Jack McElroy, who recently quit the "Gaieties of 1919" chorus, has filed complaint with the Chorus Equity against the Shuberts, in an effort to collect \$50 in back salary. He contends he was engaged by J. J. Shubert last September under a Chorus Equity contract and that, until the company left the Winter Garden in October, he only received \$25 a week, while the contract called for a minimum of \$30.

He further claims that, while the production has been on the road, he has appeared in five special performances, for which he has received no compensation. The total amount he asks for is \$21.75.



Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan...President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
WALTER VAUGHAN, EDITOR
PAUL C. SWEINHART, MANAGING EDITOR

NEW YORK, MARCH 24, 1920.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 841, State Lake Bldg.
HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1004 Broadway, New York
Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorring American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opéra, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

SUPPER SHOWS

Once again we wish to call attention to the poor performances given by players at the so-called supper shows.

There seems to be even a greater than ever, if that is possible, tendency on the part of performers to soldier during that particular performance. They go through their routine, the average act does, with just about the same degree of animation as one sees exhibited by a hippopotamus after a meal. They cut their lines, eliminate a great deal of their "business" and, when it isn't possible to do either of these things, lower their voices and go through their act as if they were afraid of disturbing the imaginary slumbers of their audience.

We don't hold any brief for the hour at which these supper shows are given. In fact, we realize that the atmosphere in a theatre at that hour is anything but conducive to high-grade artistic effort.

But, just the same, it seems to us, a good performer should be so bent on always putting his best foot forward, that it should make no difference at what time or place he is doing the thing from which he hopes to gain profit and renown. The thing to do is to perform one's act as it should be performed, or, at any rate, in no less a manner than it is done at more auspicious hours.

Besides, the performer never knows who is among the audience during the supper hour watching the act. Only recently we saw Jake Lubin of the Loew offices watching a supper show at one of the uptown houses. A few days later, at another one, we saw Edgar Allen, of the Fox office, witnessing the performance during the supper hour. Both these men are such as no performer would wish to view their act when it was not at its best.

And, no matter how good an act may be, ordinarily, there is no question but what it handicaps itself, immeasurably, especially in the eyes of those who have come to judge it critically, when it sees fit to give a slovenly performance, no matter what the hour may be.

Under the circumstances, we think it would be very wise on the part of the performer if he, or she, as the case may be, were bent on giving a standard performance at all times, this standard to be one of high excellence.

TWENTY-FIVE YEARS AGO

The Stockwell Theatre, San Francisco, was changed to "The Columbia" by S. H. Friedlander.

"An Ideal Husband" was presented at the Lyceum, New York.

"John-A-Dreams" was presented at the Empire, New York.

The John Church Company published songs by O. M. Heinzman, J. S. Hiller, Richard Stahl, Julian Edwards, Herbert Dillea and others.

The Paul Boyton Company of Chicago, announced their "Shooting the Chutes" novelty attraction.

Bonnie Thornton sang "Only One Girl in the World for Me," with Russell Brothers, Comedians.

Pollie Holmes sang "Stop That Noise."

WANT AGENTS WITH SHOWS

EDITOR N. Y. CLIPPER:

Gentlemen—In a recent issue of the New York CLIPPER, I see where the managers of the American Burlesque Association are

thinking of doing away with the business managers.

Now, I am a chorus girl and at present the show that I am with is without a business manager and I can truthfully say that, in all my years of experience, this has been the worst. In towns I have made, we girls have been forced to go from door to door trying to locate a room, in weather that was not fit for a dog to be out in, causing some of us to lose one and two days a week, owing to being sick.

And all for what? So that the poor owner of said show might save one salary.

But the show that we girls join next season will have a business manager, or back to the old five and ten we go, and believe me, this has been passed along the line.

Would we girls be asking too much of you to give this letter space in your valuable paper?

Thanking you in advance, I am,

A ROOM HUNTER.

P. S.—If I sign my name, I lose my job. Do you get me?

March 18, 1920.

DO AMERICANS LIKE ENGLISH ACTS?

By Alton Gray.

(From the Performer)

There is no denying the fact that it has become quite the usual custom for English artists visiting the United States to be received with anything but open arms by American audiences.

The explanation given in some quarters is that the average English act is unsuitable for American audiences because of dialectic differences, and English artists about to visit the States have been advised to spend a few days on arrival on the other side of the Atlantic in studying American acts on the stage and in having their acts rewritten so as to bring them to the level of the understanding of the average American theatregoer.

That there are certain differences in speech, and the use of phrases, more particularly as applied to popular sayings, the precise significance of which may not be comprehended by persons not inured to those phrases and speech is understandable, but it is somewhat difficult to believe that any act should contain so many purely native phrases as to entirely spoil the possibility of meeting with any kind of appreciation in the United States. Wilkie Bard was criticized and subjected to a cold reception by a New York audience because—so we are told—he presented types with which his audience was not familiar; Farr and Farland's farcical opening at the Bushwick—to which The Performer has referred—was accounted for as being due more particularly to the linguistic difficulties mentioned above. I particularly mention these two acts as instances with which practically the whole of variety history in this country has been made familiar through the professional and lay press, but they are only two of many similar instances that have been brought to my notice.

If, as has been implied, there are almost insurmountable language difficulties barring the way to success for English artists in America, the sooner the English artists are made aware of the fact and the trouble diagnosed the better will it be for them and for American audiences.

Indeed, if the explanation of the failure to achieve success at once, or to obtain even a moderate amount of appreciation from American audiences lies at the door of dialectic differences, it is curious to note that these differences apparently do not operate in the case of American acts visiting this country. It will surely not be said that the comprehension of the average English music-hall audience is of a higher order than that of the audience in the States.

There is, however, evidence that the trouble lies deeper than just mere surface explanation which has been offered. Take the case of Farr and Farland, perhaps the most recent, as an example. They opened in the afternoon at the Bushwick, billed as English comedians, and so great was the disapproval of the audience, that

they were unable to finish. They were transferred in the evening to the Riverside, but appeared unprogrammed and unannounced in any way and made what one American paper describes as a "sensational success."

The first point I should like to have cleared up is, do the words italicized in the foregoing possess any special significance? Or is the comprehension of the English speech more complete among the members of the Riverside audience than among those at the Bushwick?

An American paper tells us that "the Bushwick has a reputation of being antagonistic to British acts, and it ran true to form with Farr and Farland." This statement is made in an account of the opening of the act, and so insistent is the paper on the anti-English attitude adopted by the Bushwick audience, that later on it reiterates the statement as to the bad reputation of the audience for hostility to English acts, and in conclusion says: "No discrimination seems to be shown between good and bad acts. To be English is enough to start a rumpus."

Audiences differ in different halls in America, no doubt, just as in this country, and it is easy to believe that the paper is making a simple statement of acknowledged fact when it tells us that the Bushwick audiences are "up against" English acts.

Wilkie Bard, however, opened not at the Bushwick, but at the Palace, New York, and what happened to him is now variety history. Apparently, too, a great deal of hostility pursued Mr. Bard after he left the States and had crossed the border into Canada, for, in a speech he made in the Dominion he is reported to have said that "We British started the war, and like a boxing contest of ten rounds, when, after nine, a fresh contestant enters, you can readily see who won the war. I could have won myself in the tenth."

This alleged remark of Mr. Bard's was given wide publicity in America, and writing to one of the American variety papers on the matter, an American performer, who professed to have been on the same bill as Mr. Bard during the week the speech was made, says "Wilkie Bard did not appreciate American hospitality."

In an interview, however, Mr. Bard emphatically denied he made the statement attributed to him, and added: "When I said the Allies won the war I meant what I said. I include America with the Allies, naturally."

Whatever reason there may be for the attitude so frequently adopted by American audiences towards English acts visiting the States, it would be well if the trouble could be diagnosed and then there might be some hope of curing the "distemper."

Answers to Queries

S. Z.—The Ford Sisters were members of the Four Fords.

J. —Louis Meyer died in Brighton, Eng., in February, 1915.

F. D.—Sarah A. Johnston, the serio-comic actress, died in September, 1889.

I. E.—Emma Carus appeared in vaudeville with Larry Comer for a few seasons.

D. S.—Oscar Hammerstein was interested in the Lexington Theatre about five years ago.

D. F.—Grace MacKerrick is in San Francisco, connected with the Alcazar Stock Company.

D. E.—Blossom Seeley was married to "Rube" Marquard. Yes, Benny Fields is working with her yet.

C. S.—Fuller Mellish appeared in Margaret Anglin's production of "As You Like It" at the Hudson Theatre.

E. F.—The Herald Square Theatre was torn down May 1, 1915. The whole block was torn down about this time.

G. N.—"The Red Mill" has its premier in Buffalo, September 3, 1908. Fred Stone and Dave Montgomery were in it.

R. P.—The last we heard of him he was playing the Orpheum Theatre, Brooklyn. He has probably laid off for a rest.

H. C.—Rose Coghlan has appeared in vaudeville before. She did a sketch called "The Deserter" about three years ago.

Y. X.—Jane Cowl was a member of the cast of "Within the Law," when that play was produced at the Eltinge Theatre.

G. F. D.—Alice Joyce has been working for the films for a number of years. At the time you mention she was in Kalem Films.

F. C. J.—There is a burlesque show entitled "The Lid Lifters" and it will be playing your town the week beginning Monday, March 29.

U. P.—The Cort Theatre was opened with "Peg O' My Heart" for its first attraction. The show ran for seventy-one weeks at that house.

R. U.—Ina Claire signed up with Lasky for a feature picture in 1915. She was in musical comedy exclusively before her first venture on the screen.

P. L.—Harry Weber did produce a motion picture, but did not leave the booking agency business to do so. The film you have reference to featured Eva Tanguay.

Old Timer.—"Old Homespun" was written by Adelaide Ober for George Ober. It was a comedy drama and was first presented at Wheeler's Opera House, Toledo, O., August 19, 1889.

P. N.—Charles Henry Webb as one of the Primrose Minstrels at that time. The legacy amounted to \$9,118, but was not left to him by his aunt, but by his father, Robert O. Webb.

St. Louisian.—Venita Fitzhugh did appear at the Park Theatre in your city in vaudeville. She and her mother later signed up with the late Anna Held and appeared with her in "Follow Me" on the road.

U. D. F.—No, Sarah Bernhardt has never appeared in burlesque. You probably mean May Bernhardt, who appeared with Charlie Robinson's shows, among which was "Parisian Flirts," which you mention. She is not related to Sarah.

DRAMATIC and MUSICAL

"WHAT'S IN A NAME" BEST REVUE SEEN HERE IN LONG, LONG TIME

"WHAT'S IN A NAME?" A musical review in two acts; book and lyrics by John Murray Anderson, in collaboration with Anna Wynne O'Ryan and Jack Yellen; music by Milton Ager. Staged by John Murray Anderson; produced by John Murray Anderson, Inc., and presented at Maxine Elliott's Theatre, Friday evening, March 19, 1920.

CAST OF PRINCIPALS.

Gloria Foy, Marie Gasper, Alice Hegeman, Beatrice Herford, Dorothy Smoller, Vera Myers, Ethel Sinclair, Mary Lane, Mildred Holiday, Margaret Petit, Rosalind Fuller, Coronie Paynter, Williams & Wolfus, Sheila Courtney, Komako Kimura, June Korle, Olin Howland, Ed. E. Ford, Joe Burroughs, Allyn Kearn, Arjamond, Phil White, Ollie La Vaine, Helen Lee Worthing, Juliette Compston, Vivian Connors, Honey Kay, Jack Vincent, Joseph Balkowich, John Alexander, Virginia Lee, Lane McLeod, Zola Terry, Olive Brower, Hildred, Sallie Yarrow, Beatrice Milner, Muriel Manners, Dorothy Utley, Constance Barnes, Thomas Morgan, Robert Manning, Yasu Katayama, Frank Parker and Charles Derickson.

Hail John Murray Anderson, producer extraordinary, than whom there is none better when it comes to producing a musical melange. Nor are we unmindful of Flo Ziegfeld's artistic functioning. For "What's In a Name" is a more beautiful show than anything of its kind seen in a long time here.

The settings of this show are massive-looking, but convey the impression, chiefly by reason of the beautiful lighting effects, that the muses and Terpsichore are holding forth in some Grecian temple rather than on a mere stage. Diaphanous curtains lend soft and mellow tone to the glitter of electric rays that seem to come from all corners, with the foot-lights scarcely used at all.

Each gorgeous costume is worn by some pulchritudinous maiden whom the producer has taught to walk across the stage in a most graceful manner. There is an artistic dignity about the entire show that edifies, which is more than can be said of the plethora of musical reviews that have been produced here by others in recent years.

There is also a shrewd satiric touch in the book that does credit to its authors, and, as for the lyrics, they are thoroughly enjoyable at all times. Milton Ager's music, especially in the "Music Box" and "That Reminiscent Melody" numbers, have the right sort of melodious lilt. But, it's a pity that the entire encore was rendered so inadequately by the orchestra on the opening night. They played with apparently little regard for the subtle rhythms that could be detected in the score and as for the tone quality, it was practically nil. This, too, despite Maurice de Pach and Arthur Lange's fine joint orchestration.

The "Music Box" number in the first act and "The Bridal Veil" number in the last proved two of the most delightful features of the show. Olin Howland, with a keen sense of humor, can sing, dance and act, which is a rare combination of talents in any musical comedy personality.

Beatrice Herford, seasoned artiste that she is, pleased immensely with her little monologue, in which she characterized most subtly. The dancing of Gloria Foy and Allyn Kearn, especially the former's, stood out beyond a number of other things.

Little Vivian Connors, who danced so gracefully and sang so cutely in the several numbers in which she took part, must be mentioned as one of the most charming elements in the show. Williams and Wol-

fus in their well known "Hark, Hark" act, evoked laughter, as they always do.

Real Japanese girls took part in a special Japanese number in the last act, the whole, including the beautiful setting, creating a more than favorable impression.

For the rest, there are so many things that could be dwelled upon in "What's In a Name," that it would take almost as long as the show ran on the opening night (it began shortly after nine o'clock and finished at 12:30 a. m.), to discourse about them.

But, just the same, despite the need for more pep and humor in the proceedings, "What's In a Name" stands forth as the most original and refreshing musical review presented here for a long time.

"LITTLE MISS CHARITY" EDDIE CLARK'S PIECE WILL DO ON B'WAY

"LITTLE MISS CHARITY."—A musical comedy in two acts. Written by Edward Clark, with music by S. R. Henry and M. Savin. Presented at the Crescent Theatre, Brooklyn, Monday evening, March 22, 1920.

CAST.

Graham.....	Roland Hogue
"Dickey" Foster.....	Roy Gordon
"Fingers" Clay.....	William Halligan
Amy LeGrande.....	Marie Nordstrom
Hotel Manager.....	Lester Sharpe
Rosalie.....	Gwendlyn Roland
Angellica Butterfield.....	Anne Sands
Miss Wheeler.....	Harriet Burt
Woodrow Porter.....	Bernard Wells
Mortimer Porter.....	Bernard G. Robyns
Mr. Cooley.....	William Zinnell
Mrs. Cooley.....	Edna Kerr
Phineas.....	Bobby Slater

"Little Miss Charity," aside from being a highly diverting musical piece, carries a moral lesson.

A short story by Edgar S. Franklin is credited with furnishing the foundation for the book. The production is elaborate in its staging and, at times, savors of the musical comedy of years ago in a degree that will be welcomed in the Broadway houses.

The story concerns a girl who trusts a fortune of \$7,000,000 to a good looking crook, guided in her selection only by her professed instinct for knowing an honest face. All this seems a little far-fetched even for a musical comedy, where almost anything may happen. But, the fact that the crook reforms and decides to put through his plan of a model town, honestly, dispels the uncomfortable conviction of the mental capacity of the heiress.

The musical setting, throughout, is tuneful and the songs have plenty of snap and zest to them. The best numbers are "My Crinoline Girl," "Eyes of Youth," "Step Inside," "That Certain Something," and "Little Miss Charity."

The several scenes are pleasingly staged and, an electrical effect at the close, showing a model town with the train and boat passing through, proved a decided novelty. This tableau, as well as the crinoline girl number—with its quartet singing of old songs and the "Eyes of Youth" number, with its glass globes and Yogi dance, are instances of spectacular features.

Among the cast, Anne Sands made a pleasing heroine and Roy Gordon a suave and self-possessed crook. Marie Nordstrom was conspicuous for her engaging manner and breeziness as the lady member of the crook trinity, completed by William Halligan as the bogus person. Elsie Gordon and Joseph Niemeyer, acrobatic dancers, were a riot.

PUTTING IN \$30,000 ORGAN

SAN FRANCISCO, Mar. 10.—A \$30,000 Hope-Jones organ is being installed at Loew's Hippodrome here and will be ready for use the latter part of April.

Reviews Continued on Page 23

NEW "MIDNIGHT FROLIC" UPHOLDS ZIEGFELD'S REP. AS SHOW MAKER

"ZIEGFELD MIDNIGHT FROLIC," second edition (ninth of the series), containing nineteen numbers staged by Ned Wayburn. Lyrics by Gene Buck; music by Dave Stamper, scenes by Joseph Urban. Presented by Florenz Ziegfeld, Jr., atop the New Amsterdam Theatre Monday evening, March 15, 1920.

CAST OF PRINCIPALS.

Fannie Brice, Frisco and Pauline Chambers, W. C. Fields, Lillian Lorraine, John Price Jones, Allyn King, Brandon Tynan, Mlle. Spinelli, Lillian Leitzell, Anna Maria De Mita and Sam Moore, Dolores, Carl Randall, Edna French, Olive Osborn, Alta King, Billie Dove, Kathryn Perry, Jessie Reed, Katie Allen, Martha Pierre, Betty Morton, Lillian McKenzie, Peggy Eleanore, Albertine Marlowe, Gladys Loftus, Irene Marcellus, Margaret Falconer, Vangie Valentine, Marcelle Earle, Irene Barker, Diana Dore, Florence Dixon, Florence Moore, Louise Stafford, Betty Hoffman, Eileen Colbey, Margaret Falconer, Beatrice Falconer, Babe Dakin, Peggy Shaw, Helen Ellsworth, Hebe Halpen, Eleanor Dell.

The wine-women-and-song nights atop the New Amsterdam are over.

But, Flo Ziegfeld being a resourceful sort of individual and one bent on stimulating the pulse of his patrons, just had to find something to take its place, which accounts for the presence in the latest edition of the "Midnight Frolic" of Mlle. Spinelli of Paris, France.

La Spinelli, the symmetrical proportions of whose pedal extremities had been touted in these puritanical environs long before they set foot on these shores, is the principal aphrodisiac feature of the show. And, considering that the "Frolic" is a show which abounds with beauteous maidens, the distinction of being the foremost throb creator among them is not easily achieved.

And, how she does it atop the New Amsterdam, is simple. She dances, sometimes with Carl Randall and sometimes alone. But her dancing alone would scarcely stir the emotions of a profiteer's callow son, for in the main her Terpsichorean ability is no greater than that of the average girl in the show. It's the way she wears her clothes, while dancing, that causes the women at the tables to look furtively at their male escorts. For La Spinelli's chest is bared to an extent that leaves nothing to the imagination. Sometimes, in fact, it appeared that she was wearing—above the waist line, at any rate—the costumes that are reported to have not yet arrived. So, to say that she is good to look at might be voicing a sentiment rather than the fact that she is good looking and has beautiful legs.

Another new addition is Frisco, the wiggly "Coffee-ander" from the Middle West. He is assisted by the very pretty Pauline Chambers and both disport themselves at various times in the shimmy dances that are tending to make life rhythmic these days. In the "Shimmy Homestead," a special number with a special setting, the following principals took part, besides Frisco and Miss Chambers: W. C. Fields, as an old man, and Lillian Lorraine, as the daughter.

Brandon Tynan, playing the part of David Belasco in a skit called "Ambition," written by Gene Buck, played the part neatly and carried the humor of the situations created in excellent fashion. Several girls who took part in the act are Lillian Lorraine, Olive Osborne, Alta King, Billie Dove, Kathryn Perry, Jessie Reed and Katie Allen.

Anna Maria De Mita played a harp while Sam Moore, the "handsaw wizard,"

accompanied her on a handsaw, getting musical sound by drawing a piece of metal through the teeth of the saw. The act has an element of novelty about it but nothing more.

Whether Carl Randall, also a new addition to the roof, danced alone or with Mlle. Spinelli, it was quite evident that he is a remarkably finished dancer and a most lithe and graceful stepper.

Ben Ali Haggan's tableau contributions to the show are "The Witching Hour," "The Lotus" and "The Tragedy of Egypt." The latter picture, especially, was noisily acclaimed, though all of them were rich in color and very pleasing to the eye.

John Price Jones, Fannie Brice, W. C. Fields, Lillian Lorraine, Allyn King and Carl Randall each have separate numbers, in addition to which Mlle. Spinelli sang Irving Berlin's "My Baby's Arms" in English. The "Rockaway Baby" number, which Fannie Brice sings, is credited to Ballard McDonald, and proved to be the best number she sings in the midnight show.

It may also be mentioned that the "Beautiful Birds" number from the current "Follies" is being used in its entirety in this show.

And as for the acrobatic carrying on of Lillian Leitzell, she still continues to score as of yore, with her graceful exhibition of strength on a rope and the other acrobatic appurtenances that she uses.

The final number, "The World Is Going Shimmie Mad," sung by Lillian Lorraine, served to introduce not only all of the back stage help, but also the uniformed servitors in the front of the house, including the restaurant manager, Wagner; and the only thing necessary to complete the picture, it seems to us, would be the presence of the roof's manager, Victor Kiraly, his assistant, J. J. Mara, the telephone operator in Kiraly's office and Ziegfeld's private secretary, Miss Englund.

After seeing the new nine o'clock revue which is essentially beautiful, the new "Midnight Frolic" takes on secondary proportions. But, just the same, it, too, is distinctly entertaining and characteristic of Ziegfeld's ability to furnish a good show.

"NIGHT IN ROME" CLOSING

George Tyler will close "One Night in Rome" with Laurette Taylor next Saturday week in Newark and put the production in the storehouse. The route was brought to a close primarily because Miss Taylor is under contract to appear at the Garrick, London, early next month.

OLD THEATRE COMING DOWN

CHARLESTON, W. Va., Mar. 19.—The Burlew Theatre, one of the oldest landmarks in the South, is to be razed, starting April 1. The historic playhouse is to make way for a new department store.

The Burlew was erected when Charles-ton was a town of 6,000.

MOROSCO PLANS BOSTON HOUSE

BOSTON, Mass., Mar. 20.—Oliver Morosco has begun plans and work will soon start on a new theatre he plans to erect here next to the Shubert theatre. He has paid \$10,000 for an option on the site. The playhouse will be ready for occupancy early next season.

"THE HARVEST" OPENS MONDAY

BALTIMORE, Mar. 22.—"The Harvest," a new play by Edwin Milton Royle, will open here next Monday, March 29, at Ford's Theatre.

WOODS GETS NEW PLAY

A. H. Woods has purchased a new play entitled "The Star Sapphire," a three-act piece by Robert Housum, author of "The Gypsy Trail."

"WEEK-END MARRIAGE" SET

"A Week-End Marriage," the new Shubert comedy, will be given its out-of-town premiere at Stamford Friday night.

BURLESQUE

STOP GRAFTING ON AMERICAN WHEEL

ALL MANAGERS GET LETTER

Drastic steps to stop grafting on the American Burlesque Wheel, were taken last week by President I. H. Herk and General Manager George Gallagher, after the receipt during the past few months of many complaints about show owners and managers giving presents to house managers, and, in some instances, of house managers holding a visiting manager up for money. In one case, it is said that when a present was offered to a house manager he turned it down, saying that he expected double the amount.

At the last meeting of the officers of the association, this matter was taken up, and, after Herk and Gallagher had explained what their investigations had revealed, a set of rules was drafted and a copy sent out to each franchise holder and house manager on the circuit, stating that a franchise will be cancelled if a manager breaks them.

A copy of the rules is given below, as well as a copy of the letter signed by President Herk, which accompanied them.

Dear Sir:

This Association views with grave concern the practice of certain road managers in giving, offering or promising gifts and gratuities to house managers, with the intent and for the purpose of influencing such house managers' action in relation to their treatment of the shows, as well also the practice of certain house managers in requesting or accepting a gift or gratuity or a promise of a gift, with the understanding that they will accord preferential treatment to such show.

Numerous and repeated complaints have reached this office regarding these evil and vicious practices. As they lead to serious abuses, favoritism to those who pay the gratuities and inattention, disregard and courtesy to those who justly refuse to submit to this exaction, the Association has decided by action taken by the Board of Directors on March 4th, 1920, to stop this practice once and for all.

Accordingly, there is herewith enclosed a copy of the rule and regulation, which shall hereafter govern each show and theatre, with regard to the giving or accepting of gratuities.

This resolution will be rigidly enforced against all franchise holders.

You will please instruct your managers to heed and comply with such rule and regulation.

Very truly yours,
AMERICAN BURLESQUE ASSN.
March 11, 1920.

By I. H. Herk.

Whereas, all show and theatre franchises issued by this Association contain a provision that the same shall be subject and subordinate to all rules and regulations of the Association as they now exist, or as they may hereafter be adopted or amended; and the franchise holder agrees at all times to comply therewith and be amenable thereto, whether such rules or regulations relate to administrative matters or otherwise; and

Whereas, such franchises further provide that the Association shall have the right to cancel said franchises, in the event of any default in the performance of any of the terms and conditions thereof on the part of the holders thereof; and

Whereas, during the last few years, it has been the practice of various road managers to offer and make gifts, payments of money and other gratuities to house managers for preferential treatment; and

Whereas, in some instances, house managers have made it a practice to request gifts, payments of money, gratuities and other considerations, thereby depriving the shows of that equality of treatment in all matters to which each and every attraction is entitled in each and every house wherein the attraction is played, which this Association at all times desires to promote and maintain; and

Whereas, such practices tend to favoritism to those who give gifts, gratuities and payments of money, and courtesy and lack of attention to those who refuse to submit to this form of exaction; and

Whereas, this evil practice is a detriment to the best interests of the Association, its shows and show-house.

Now, therefore, be it

Resolved, That this Association adopt as a rule and regulation for the government of all shows and theatres, holding franchises of this Association, the following: That hereafter all show franchise holders, their road managers and other employees, are prohibited from directly or indirectly, giving, offering or promising to any house manager, employee, agent or servant of any theatre, for themselves or others, any gift or gratuity whatever; and all theatre franchise holders, their house managers and other employees, are prohibited from requesting, accepting or receiving, directly or indirectly, for themselves or for others, any gift, gratuity or bonus from any road attraction; and be it further

Resolved, That any violation of the foregoing rule and regulation, shall subject the holder of a show franchise, who or whose manager or other agent is guilty of such infraction, and the holder of a theatre franchise, who or whose manager or other employee, is likewise guilty of such infraction, to cancellation of their respective booking agreements; and be it further

Resolved, That a copy of this rule and regulation be sent to the holder of each show franchise and to the holder of each theatre booking franchise; and be it further

Resolved, That this rule and regulation shall be rigidly enforced from and after this date.

Dated, New York, March 4th, 1920.

MINSKY CAST CHANGES

Minsky Brothers last week engaged John La Ferva, late of the big time vaudeville act, La Ferva and St. John, and Dorothy Ray, Billy Gould's late partner, for the National Winter Garden. They opened Monday. Norma Bell, who closed at Kahn's Union Square several weeks ago, also joined the company.

Rose Allen, Mae Belle and Wenn Miller closed last Saturday. Miss Mae Belle will open at the Folly, Baltimore, next week.

WIN RAFFLE PRIZES

The raffle held by Jack McCauley, at the Olympic last Thursday night, for the orphans at St. Michael's Home on Staten Island, was divided into four prizes. Tom McCready, of the Supreme Court, won first prize. Paul Stevens, merchant, the second. George Hayward, of Madison Square Garden, the third, and Tex Arling-ton, of the "Lid Lifters," the fourth.

SUBSTITUTES GET CHANCE

During the illness last week of Margie Catlin and Pat Daly, of the "All Jazz Revue," when that show was playing the Mt. Morris, Manager Sam Reider put Madeline Grey into Miss Catlin's part and "Happy" Fryer for Daly's part. They both went over well.

BETTY PALMER SIGNED AGAIN

Betty Palmer, soubrette of the "Girls, Girls, Girls," company, has done so well this season that the management of the company has re-engaged her for next year.

"BOZO" FOX TO STAY

Eddie "Bozo" Fox, who was to close at Minsky's National Winter Garden last week, has reconsidered his notice and will remain at this house.

HELEN ADAIR RETIRING

Helen Adair, ingenue of the Union Square Stock Company, will close at that house Saturday of next week. She will retire from show business and remain at her home in New York with her husband, Abe Guttenburg.

AL DWINNELL LOSES FATHER

The father of Al Dwinnell, of Barney Gerard's "Some Show," died at his home in New York recently.

LEAVES KAHN COMPANY

Mike Kelly, who was at Kahn's last week, closed there Saturday night.

BURLESQUE NEWS

(Continued on Page 25)

COLUMBIA ADDS MORE EXTRA TIME

SOME SHOWS CHANGED, ALSO

The shows on the Columbia Circuit have been allotted more extra time since the original schedule was published in the Clipper several weeks ago.

The Lew Kelly show will play the Columbia the week of May 10, as the Summer run has been postponed a week.

The "Parisian Whirl" has the Gayety, Buffalo, week of May 10; Empire, Albany, week of May 17, and the Orpheum, Pater-son, week of May 24.

"Hello America" time has been corrected to Gayety, St. Louis, week of May 9; Victoria, Chicago, week of May 16; Colu-mbia, Chicago, week of May 23, and Hurtig and Seamon's, week of May 31.

"Peek-A-Boo," Gayety, Kansas City, week of May 9, travel 16, 17, 18, 19 and play Erie, Pa., 20, 21, and 22, then opening at the Gayety, Boston, for a run May 24.

"Girls of the U. S. A." Star, Cleveland, week of May 10; Empire, Toledo, week of May 16; Lyric, Dayton, week of May 23; Gayety, Detroit, week of May 30, and Gayety, Buffalo, week of June 7.

"Social Maids," Gayety, Washington, week of May 9; Gayety, Pittsburgh, week of May 17, and Hurtig and Seamon's, New York, week of May 24.

"Folly Town," Columbia, New York, week of May 17, for Summer run.

Mollie Williams, Casino, Boston, week of May 10; Hurtig and Seamon's, week of May 17, and Empire, Brooklyn, week of May 24.

"Liberty Girls," Majestic, Jersey City, week of May 10; Casino, Philadelphia, week of May 17, and Gayety, Pittsburgh, week of May 24.

The extra time for the other shows will stand as was printed in the Clipper on March 3.

GETTING ALONG NICELY

Genevieve Bischoff, a member of the "Maids of America" Company, was taken to the Bushwick Hospital, Brooklyn, while the company was playing the Empire. Miss Bischoff was operated on for appendicitis and the latest reports are that she is getting along nicely.

SCRIBNER IS BACK

Sam A. Scribner, general manager of the Columbia Amusement Company, returned to his desk in the Columbia Theatre Building Monday, after spending seven weeks at Palm Beach, Pinehurst and White Sulphur Springs.

BARTON'S MOTHER DIES

HARTFORD, Conn., Mar., 1914.—Mrs. Barton, mother of Charles E. Barton, well known theatrical man, died at her home in this city Monday at the age of 78.

WEBER BOOKING CONCERTS

Ike Weber, of New York, is booking the Sunday Benefits at the Majestic, Jersey City. He is sending over nine acts each time.

EMIL CASPER SIGNED

Dave Marion has signed Emil Casper for his show next season. Casper is now with the Mollie Williams Show.

"MARION'S OWN SHOW" MUCH IMPROVED SEEN AT COLUMBIA

Dave Marion's Own Show, at the Colum-bia this week, is a far better entertain-ment than when we caught it early in the season at the Empire, Brooklyn. There is more speed and the numbers are going over to greater results. Marion has material that is original and situations that one does not see as a rule in burlesque attractions. He has a great singing offering, with lots of special music.

Marion again portrays the character "Snuffy," which he originated many years ago, and does it as only he knows how. He stepped out of the role on several occasions, giving the audience an opportunity to see him do a bit of character acting which stamped him as a performer of no mean ability.

Babe LaTour has returned to burlesque after several years' absence and is the same as a few years ago, except that now her work is more polished and finished than it was then. Miss LaTour is what one would class as a "nut" soubrette who can do anything. She bubbles over with "pep," can dance, read lines, looks well and has a wardrobe of many changes that are of novel design and coloring effect. She is a comedienne as well, for she had the audience laughing at her funny mannerisms and witty sayings a number of times. She is a big success, and a great attraction for a burlesque show.

Will H. Ward does an eccentric "Dutch" comedy part and puts it over well.

Sidney Gold makes a good dancing and singing juvenile, and went over nicely Monday afternoon. He dresses well.

Inez De Verdier, a stately, good-looking prima donna, sang her numbers effectively and did well in the scenes. Her costumes are pretty and in tights she displays a fine figure.

Agnes Behler, in an array of pretty gowns, handled herself nicely in the scenes.

Tom Duffy handled himself well as Jim Hadley. He has a rather difficult part in the show, that of a heavy "straight," or what would be called in the old melodrama days, the villain. He is a neat dresser and took care of his part as it was intended to be.

John Willard, Harry Conn, Joe Whiting, Ray Magruder and Jimmy Rooney do bits and take care of them well. These boys are in a number of musical numbers which they handle well. Ward was funny in his fishing bit all through the first part.

Miss LaTour and Gold went well in their talking comedy act. Miss LaTour worked up a lot of laughs.

Miss LaTour's Scotch number was well staged and she put it over with credit, assisted by the chorus.

Marion's "Tough" bit worked out great, with Marion, Babe LaTour and five men in old clothes, dressed as gangsters. Miss LaTour's make-up, dress, work, deserve special mention.

Gold, in a singing specialty in one, put over a good ballad, which finished with Marion in a recitation of his own called "Ireland." He delivered forcibly and the character he portrayed was good.

Conn and Whiting offered a corking good dancing specialty in one. The act was well received, for the boys are good hoofers.

The "Little Church on the East Side" scene was a good one and is said to be taken from life. It is something different than we usually see in a burlesque house. It was well acted and full of good material.

Marion has a show that is different than any other seen at the Columbia. It is full of bright catchy music, has pretty girls in the chorus, the numbers are well staged, has handsome costumes and a good line of comedy. It is the kind of a show that we expect no one but Marion to stage. It's another Marion success.

SID.

LEDERER GOES IN

CHICAGO, Ill., Mar. 21.—Lew Lederer arrived here today from New York to join the "Best Show in Town," taking Manny Koler's place and working opposite Frank Hunter. He will open next week at the Columbia, this city.

HOUSE TREASURER MARRIES

JERSEY CITY, N. J., Mar. 19.—Morris Levy, assistant treasurer of the Majestic Theatre, was married on Tuesday to May Caplin a non-professional of this city. They were married at the City Hall, New York.

LEAVES "CRACKER JACKS"

Lew Rose closed with the "Cracker Jacks" in Pittsburgh, and returned to New York, last week.

MELODY LANE

CONSOLIDATED CORP. ANNOUNCES BUSINESS AIMS AND OBJECTS

Recently Formed Company Which Controls Word Roll Rights Sends Important Communication to Manufacturers of Music Rolls. Six Publishers Sign Letter

The Consolidated Music Corporation, the recently organized company which on February 1 acquired the exclusive word roll rights of six of the large music publishing houses, has sent a letter to the various roll manufacturing concerns, in which the business plans of the new organization, its aims and objects are explained in detail.

The letter, which was received by the roll men early this week, is signed by the six music publishers whose word roll rights are controlled by the new corporation. Hereafter the Consolidated Music Corporation will issue license contracts for word roll rights on all the publications of the six houses, none of which will in the future be able to execute individual contracts for the reproduction rights of any of its publications.

A copy of the letter is reproduced here-with:

March 22, 1920.

GENTLEMEN: The undersigned, all of whom are engaged in the music publishing business, have for some time given consideration to the relations existing between the music publishers and the manufacturers, of whom you are one, of player rolls, particularly the so-called word rolls.

Our two industries are really so closely related that anything tending to bring about more perfect co-operation between them must be to the advantage of both as well as of the public in general. The difficulties which in the past prevented complete co-operation between us are too well known to be here set forth in detail. Our careful consideration of the entire subject has led us to work out a plan of co-operation which we herewith submit for your consideration.

The first point of contact between the two industries is that of distribution. By reason of the nature of the subject-matter the songs which the public are anxious to purchase, both in sheet music form and in the form of word rolls, are first introduced to the public by the music publishers. When a song has become popularized at great expense to the publishers, the public ought to be able to satisfy their demand by being able to purchase the song in the form of a word roll as well as in sheet music form at or about the same time.

Our endeavors, therefore, will be to release our publications to you at such time as will enable you to have your word rolls on the market when the compositions which they serve to reproduce are in demand. To accomplish this we have organized the Consolidated Music Corporation which now controls the word roll rights of our publications. Hereafter the Consolidated Music Corporation will issue license contracts for word roll rights on all of our publications and we, as individual publishers, will hereafter be unable to make any individual contracts with you in that respect.

Prior to the first day of each month the Consolidated Music Corporation will submit to you a list of the compositions that we propose to issue for sale during the following month. On this list will be designated six numbers which we consider most suitable for reproduction in word roll form. We shall expect you to follow such designation and to include the six designated numbers in your bulletin for the second month following.

As to the remaining numbers included in the list furnished, we will expect you to include in your bulletin at least six additional numbers, one issued by each of

the undersigned. You may, of course, include as many more as you please. Before any numbers are recorded you will, however, have to enter into a contract covering the said numbers with the Consolidated Music Corporation, a form of which contract we herewith submit. The contract is plain, differs only in detail from the contract formerly used by us, and requires no separate discussion. We call your attention to the fact that the royalty provided is 10 per cent of the marked retail selling price or 12 cents per word roll manufactured, whichever sum shall be the greater.

In order that we as music publishers and you as the manufacturer of player rolls may be free to develop in our respective lines of endeavor, we state that it is not our intention to engage either directly or indirectly in the business of manufacturing player rolls and we expect that you will likewise refrain from entering into the music publishing business either directly or indirectly; and to that end we urge that you do not accept for the purpose of making word rolls any musical composition that has not first been published in sheet music form by a reputable music publisher who was actually engaged in business in the United States on January 1, 1920.

We further urge upon you that you refrain from accepting any compositions from any source other than from those who were engaged in the music publishing business on January 1, 1920. We emphasize that we do not desire that you shall reproduce the compositions published by the undersigned alone. We do not expect that. You ought to be free to accept compositions from any music publisher engaged in business on January 1, 1920, whether included among the undersigned or not.

Competition between music publishers is very keen and we urge upon you the necessity for treating the music publishers equally and fairly and in this regard we suggest that no compositions included in your bulletins be featured in advertising or otherwise to a greater extent than the compositions of the undersigned publishers. We suggest also in this connection that not more than two compositions of any music publisher other than the undersigned be included in your monthly bulletins.

We are submitting the foregoing suggestions in the hope that they will be adopted by you. If they are and this plan of co-operation be lived up to in spirit as well as in letter, we feel confident that we shall have cause to congratulate ourselves on having rendered a service valuable alike to the publishers, player roll manufacturers and the public.

We should be glad to receive an expression of your views with respect to this communication and the form of contract herewith submitted.

Yours very truly,

LEO FEIST, INC.,
M. WITMARK & SONS,
WATERSON, BERLIN & SNYDER,
SHAPIRO, BERNSTEIN & CO.,
T. B. HARMS, FRANCIS DAY & HUNTER,
IRVING BERLIN, INC.

HAMBURGER WITH JACK MILLS

Arthur Hamburger, for the past year with Jos. W. Stern & Co., on Monday will join the Jack Mills forces. Mr. Hamburger is to be the general manager of the Mills house.

MUSIC MEN HOLD MEETING

A general meeting of the members of the Music Publishers' Protective Association was held on Tuesday night, at which a number of important matters in connection with the association were taken up.

One was the "Jobbers' Bulletin," that bit of advertising matter sent out to music dealers by the jobbers of music. It transpires that in one which was checked up there were twenty-three and one-half pages of advertising and four and one-half pages of listings or reading matter. At one hundred dollars per page the bulletin, issued monthly, looks like a real gold mine for the jobber.

Another matter which was taken up was the curtailment of the list of branch offices throughout the country. These offices are maintained at a great expense and many of them have been kept running merely for competitive reasons. The idea of cutting down this number and agreeing upon the cities in which offices are to be kept open was discussed at length and some decided action will doubtless be taken in the very near future.

FEIST PLACES RECORD AD.

In last Sunday's issue of the New York Tribune, Leo Feist, Inc., published what was easily the record ad. for the year. In the colored graphic art section of the paper four full pages were given over to Feist songs and productions. The first page carried a beautiful picture of "Irene" by Earl Christy, the center page spread in colors was given over to four Feist musical productions, "Irene" "What's In A Name," "Monsieur Beucaire" and "Linger Longer Letty" and the back page displayed a collection of the Feist popular and high class publications.

WENRICH OUT OF FEIST'S

Percy Wenrich, the composer and songwriter, is no longer a member of the composing staff of the Leo Feist house, having severed his connection with the firm last week.

Wenrich at present is in vaudeville and with his wife, Dolly Connolly, and Ray Raymond, is appearing this week at the Colonial Theatre.

RICHMOND RECOVERING

Maurice Richmond, who has been away from his place of business for the past few weeks suffering from another nervous breakdown, is back at his desk again and is on the road to recovery.

TED SNYDER CONVALESCING

Ted Snyder of the Waterson, Berlin & Snyder Co., who was suddenly stricken with appendicitis last week, was operated upon in a local hospital and is now well on the road to recovery.

FORSTER OUT OF CONSOLIDATED

F. J. A. Forster, the Chicago publisher, one of the original seven founders of the Consolidated Music Corporation has resigned and is no longer connected with the new corporation.

MILLS SONG FEATURED

Anger and Packer, who are booked for a tour over the big time, are successfully featuring the new Jack Mills song "You Ought to See Her Now."

SCHAFER IS A DADDY NOW

Bob Schafer, of the McKinley Music Co.'s professional staff, is the father of a twelve-pound baby boy born Saturday morning, March 13th.

SMITHS WITH THE BROADWAY CO.

Fay and Jack Smith this week assumed charge of the Philadelphia office of the Broadway Music Corporation.

BIG INTEREST IN PRIZE

The interest created by Edwin Franko Goldman's offer of a prize of \$250 for the best composition for band, by an American composer, has been unusual. Over three hundred composers have made inquiry regarding the contest, most of whom will be ready to submit their works in score form between April 15th and May 1st. The judges in the contest will be Victor Herbert, Percy Grainger and John Philip Sousa. The work that is chosen will be performed on July 5th by "The Goldman Concert Band" (formerly known as the New York Military Band), at Columbia University. On this date, only the works of American composers will be rendered. The winner will receive the check at this concert, as well as a contract from one of the largest music houses, which will undertake the publication of the music. Numerous prizes have already been offered for orchestral and chamber music works, but this is the first time a prize has been offered for a serious composition for band. It is hoped through this contest to stimulate more interest among native composers in this form of composition.

PRINTING PRICES TO ADVANCE

Another advance in music printing prices are predicted to take effect early in April. The cause is the great shortage in paper and the resultant high prices. Newsprint which formerly sold at from two to three cents per pound is now bringing from eleven to twelve, and is still soaring. Coated papers have advanced accordingly and there is such a shortage that it is almost impossible to purchase any unless in big quantities.

In England newsprint has gone as high as twenty-two cents a pound and while America does not believe any such prices are to be reached here, the outlook is far from bright.

Combined with the great advance in paper costs, the continual increase in labor and all other overhead expenses in connection with a printing establishment indicates a sharp advance.

FLETCHER TO OPEN AT SHORE

Arthur Fletcher of the recently formed Fletcher, Brown & Marr Music house of Philadelphia, announces that with the opening of the summer season at Atlantic City, his firm will have a retail music store in a prominent location on the boardwalk.

BDWY. TO HOLD OFFICES

CHICAGO, March 22.—The wholesale cleaning out of the music publishers from the State Lake Buildings will not affect the Broadway Music Corporation, which holds a long term lease on its quarters in the building, which recently made a 100 per cent advance in its rents.

VON TILZER MOVING BRANCH

On May 1st the Chicago offices of the Harry Von Tilzer Music Co. will move from the State Lake Building to larger quarters in the Loop End Building.

NEALE WRITING FOR CANTOR

Arthur Neale is writing a number of songs for Eddie Cantor. The Ziegfeld comedian believes he has a find in the young writer and plans to use several of his new songs next season.

OTTO JORDAN WITH HARMS

Otto Jordan, for many years connected with M. Witmark & Sons, is now with T. B. Harms & Francis, Day & Hunter. He is in charge of the publicity department of the Harms Co.

GITZ-RICE SHOW FINISHED

"Princess' Virtue," the new Gitz-Rice music show is complete, and the producers are now engaged in engaging the cast for the piece.

Perle Gormondo has been engaged for "Florodora."

Dorothy Bach is now in the Allan Spencer Tenney office.

Marie Carroll will leave the cast of "My Golden Girl," this week.

Esther Jarrett resigned from the cast of "Reckless Eve" last week.

William H. Meehan, character actor, is seriously ill from pneumonia.

Benny Stoll has resumed his tour of the Loew Circuit after an illness of ten days.

Al Piantadosi and Bert Walton were added to the Fifth Avenue bill last week.

Paulette Lorayne is again able to be about after a two weeks' illness with the "flu."

Valeska Suratt will appear in English music halls this Summer and do "Scarlet."

Mr. and Mrs. Harry H. Buxbaum last week announced the arrival of a baby girl.

Fern Rogers replaced Norma Brown as Mable in "Dere Mable" in Boston last week.

Muriel De Forest and Ruth Hervey have been engaged for the cast of "Florodora."

Marjorie Rambeau will go on tour with the "Sign on the Door" company next season.

Morris Rose, manager of "Scandal," has accepted a musical comedy called "Blue Eyes."

Carl Milligan has resigned as scenario editor for the Norma Talmadge Picture Company.

Elmer (Curly) Buchanan, the tight rope artist, expects to sail soon for a tour of South America.

James Anderson is writing an act for Elinore and Williams in which they will be seen shortly.

B. S. Stewart, brother of Rosalie Stewart, is back in her office after two weeks in the hospital.

Julia Dean left the "Magic Melody" cast last week and has been replaced by her understudy.

Annette Westby is now playing the role of Acacia in "The Passion Flower" at the Belmont Theatre.

Jack Renz and Gertrude Macklin were married last week at the latter's home in Plainfield, N. J.

James Brennan, stage doorman at the Alhambra, was confined to his home last week with the flu.

Jack McShane, minstrel man, has joined Gus Hill's Minstrels, this making his third season with them.

Frances Pritchard could not open at Keith's Orpheum last week and Aunt Je-mima substituted.

Johnny Whelan, of the Feiber and Shea office is confined to his home with a severe attack of the "flu."

Langdon McCormick, author of the "Storm," has written a new play called "Thunder Mountains."

Ruth Shepley, now in "Adam and Eva" will have the lead in a new comedy by Guy Bolton next season.

Charlie Burns, of the "Star and Garter Show," will be seen in a "single" around New York this Summer.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 31)

Weber and Elliot could not open at the American last week and were replaced by Thomas Potter Dunne.

Nat Morton, who recently closed with the "Million Dollar Dolls," is now featured with Reisenweber's Revue.

Fay Bainter has offered a reward for the recovery of a diamond brooch valued at \$2,500, lost last week.

Mrs. George Rockwell last week presented her husband with a baby boy at their home, Bloomington, Ill.

Sybil Vane, while playing the Orpheum, New Orleans, announced her engagement to her pianist, Leon Domque.

Katherine La Salle will take the part of the young bride in Owen Davis' newest comedy "A Week-End Marriage."

Loretta McDermott and Eddy Cox's jazz acts have been routed over the Orpheum Circuit starting March 22.

Bernice Harley, daughter of the late John Harley, has been engaged for "Golden Days" by George C. Tyler.

Philip James, musical director for "My Golden Girl" has composed a military march dedicated to Gen. Pershing.

Marshall Hall, the dancer, has been engaged for the metropolitan performances of Adolph Bolin's "Ballet Intime."

Vira Rial, daughter of Jay Rial, of the Ringling, Barnum and Bailey Circus, has been engaged for a role in "Oh Henry."

Al Somerby, manager of the Bowdoin Square Theatre, Boston, last week became the happy father of a baby girl.

Dixie Norton was last week granted a divorce in the Supreme Court from William K. Saxton, on statutory grounds.

Monroe M. Jackers, musical director at the Wigwam, San Francisco, was married recently at Reno, Nev., to Beth Wesson.

Mrs. Jack Curtis last week became the mother of a baby boy. The father is a member of the firm of Rose and Curtis.

Rollo Peters, scenic artist, connected with the Washington Square Players and the Theatre Guild, has arrived in Paris.

Al First, the yodeling minstrel, has signed with Vogel's Minstrels for another year, making his fourth season with them.

Mary Cecil, appearing in "Scandal" will leave the cast early in May to join her husband, Henry T. Parker, in Havana, Cuba.

Margot Kelly has signed a contract to appear under the Shubert's direction for two years, starting with a role in "Florodora."

Grace Fisher, who last week opened in a new act, will continue to play vaudeville until the Summer, when she will leave for London.

Augustus Thomas has accepted the chairmanship of the Speaker's Committee in the New York Appeal for Jewish war sufferers.

Otto Kruger, who is playing Adam in "Adam and Eva," was married recently to Sue McNamamy, formerly of "The Five Millions."

Irving Pichel, last week, took charge of rehearsals for "A Week-End Marriage," by Owen Davis, which the Shuberts are to produce.

Bobby Henshaw, doing a single comedy act, was married last week at Yonkers, N. Y., to Vera Van Atta, of the "Ten Nassaar Girls."

Ernestine Myers has recovered from her recent illness and she and her partner, Paisley Noon, will resume their tour at Winnipeg, Can.

"Tot" Sullivan, who recently arrived in this country after spending a year in London, has been booked for a tour over the Loew Circuit.

Bennie Holzmann has been given full charge of the motion picture department of the Evening Mail, succeeding Tom O'Phelan, resigned.

Walter Wolf, now a member of the "Passing Show," at the Winter Garden, will sing "Aberseed" in the Shubert's revival of "Florodora."

Ethel, Lionel and John Barrymore will appear at the benefit performance for the S. Rankin Drew Post of the American Legion on April 11.

Frank Shea, actor, and Fred Bishop, director and producer, will present stock musical productions in Akron, O., this Spring and Summer.

Robert Rendel, acting in "The Storm," has received from Paris a number of late French plays which he will adapt for the English speaking stage.

"Jack" Lopez, who recently started rehearsals for a new vaudeville act, has dropped the idea and gone to work for a large insurance company.

Beatrice Maude, last seen here in Dunsany's "The Tents of the Arabs" is acting Ophelia in Walter Hampden's production of "Hamlet" at the Lyric.

William Gibney, one of the owners of Gale and Gibney's "King of Tramps" shows, was married last week to Clara Edwards, of Brillion, Wis.

Ted Burton, who has been appearing in "Dear Me" in Chicago, has been obliged to leave the cast and return to New York where his wife is very ill.

Jean and Jacques, sail from Montreal on the Steamship *Saturnia*, May 1, to open in Glasgow, Scotland, on a tour of the Moss' Empire Theatres.

Eddie MacFelus, who, for the past year has played saxophone in jazz bands in vaudeville, is now preparing to do a single singing and instrument act.

Elinore and Williams, now rounding out their second year with "A Reel of Real Fun," will next season present an entirely new act by the same author.

Toney and Norman, Frankie Heath, Milo, Clark and Verdi, Nina Payne and Harry Delf appeared at last Sunday's concerts at Shubert theatres.

Mrs. Frank Tinney, who, before her marriage, was well known in burlesque, is said to be about to enter vaudeville and is now looking for bookings.

Max Spiegel, producer of "Look Who's Here," will sail for London in May in order to personally supervise the English presentation of that comedy.

Eddie Arlington and Fred Hutchinson are reported interested in a new motorized circus that will start out from Washington the latter part of May.

Florence Hadley has a new dramatic playlet entitled "His First Chance," written by Rice and Graham, which will break in at the Greenpoint this week.

Ben H. Atwell, publicity director of the Capitol Theatre, has safely passed the crisis in an attack of pneumonia and has gone to Atlantic City to convalesce.

Robert Ober, Maude Granger, Emily Alden, Howard Ginn, Charles Gotthold and Guy Nichols have been engaged for the cast of "A Week-End Marriage."

George S. Grennell will be the representative for the Pamahasika's attractions the coming season, after an absence of five years from the amusement field.

Oscar Radin has been selected by the Shuberts to conduct the orchestra for their revival of "Florodora" instead of Frank Tours, who has sailed for Europe.

Pirnikoff and Ethel Rose, with their batlet, have been booked into the Walton Hotel, Philadelphia. They will open this week and play an engagement of four weeks.

Eugene O'Neill, author of "Beyond the Horizon," has gone to his home, Provincetown, Mass., to complete work on a new play for John D. Williams, entitled "Gold."

Edwin Snyder, of the "Four Danubes," was married last week to Mae Weston, of "Fashions de Vogue," at Minneapolis. Both acts are now playing the Pantages Circuit.

Blanche Ring and Charlie Winninger's contracts with the Winter Garden are about to expire and they will retire from the show. Frankie Heath will replace Miss Ring.

Charles J. McConnell, formerly dancing partner of Fannie Rottner, has been added to the cast of "What's In a Name?" which opened Friday at the Maxine Elliott Theatre.

Clyde Cook, Australian eccentric dancing comedian, ended his engagement at the Hippodrome last week and left for the Coast, where he will begin work for the Fox Film Corporation.

Dexter Fellowes has left as business manager of the Elsie Janis show to take over the publicity of the Barnum and Bailey Circus. Garrett Cupp succeeds him with the Janis venture.

Jackson Murray, Mrs. Floyd Ruthburn, Bert Perry, Henry Belmer, Harry Foster, Mable Clark, Violet C. King, Jack Mack and O. F. Rockafield are patients in the American Theatrical Hospital, Chicago.

Dallas Welford, William Roselle, Florence Carrette, Vira Rial, James Cormican, Catherine Carroll, Eva Condon and Pero Benton have been engaged for "Oh, Henry," to open at the Columbia Theatre, Far Rockaway, Friday night.

Bert Lewis, Arthur Wood, Muriel Harrison, Eve Hackett, Templeton, Tamarrah and Lynn and Dorothy Lang have been engaged as principals for the new "Springtime—Going West" revue to open April 12 in the Winter Garden Restaurant, Chicago.

Dorothy Jardon, Elizabeth Murray, Belle Baker, Harry Fox, Harry Carroll, Frank Fay William and Gordon Dooley, James Barton and the Avon Comedy Four appeared at the benefit performance of the Friar's Post of the American Legion at the Cort Theatre, Sunday night.

Henry Santrey and his syncopated society band, the Lightner Girls and Newton Alexander, Lady Lo Wah, Harry Johnson, Chester Kennedy and Frank Nelson, all five acts playing the Orpheum circuit, and Marconi Brothers, James Lightner and Gildea and Phillips, playing the Pantages, entertained the convalescents at the Leterman General Hospital, San Francisco, last week.

Dorothy Dalton, the Avon Comedy Four, Belle Baker, Jim Barton, Harry C. Browne, the Dooleys, Harry Carroll, Frank Fay, Harry Delf, Handers and Milliss, Harry Fox and Company, Dorothy Jardon, Harry Hines, Donald Kerr, Elizabeth Murray Flora Starr and Weily and Ten Eyck appeared at the Friars' American Legion show Sunday night at the Cort Theatre.

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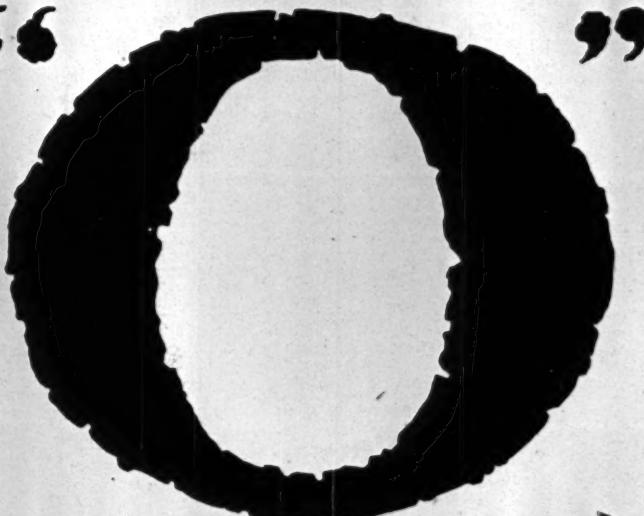
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NEW YORK CITY.

Riverside—V. & E. Stanton—Eleanor Cochran—Belle Baker—Wm. Brack Co.—House David Band.

Colonial—Morris & Camp—Mollie Fuller—Mus. Johnsons—Herschel Henlere.

Alhambra—Dickinson & Deagon—Rae Samuels—Mearest Man in World—Moran & Wiser—Eva Tanguay—Leon Varvara—Mosconi Family.

Royal—LaToys Models—Wright & Dietrich—Rekoma—Georgia Price—Donovan & Lee—Trice Friganza—Sophia Tucker.

BROOKLYN, N. Y.

Bushwick—Rome & Cullen—Alice Lloyd—Wm. Selbin—Alleen Bronson—Keegan & Edwards—Frank Dobson Co.

Orpheum—The Patricks—Edwin Marshall—Gigli & Had—Harry Fox Co.—Lovenberg Sisters—Love Shop—C. & M. Dunbar—Geo. Yeoman.

BUFFALO

Shea's—A. Robbins & Co.—Partner—Ed. Hill—LaTell Vokes Co.—Wilbur Sweatman—Hallen & Hunter—Tarzan—Cora Y. C. Octette—Harry Holman.

BALTIMORE

Maryland—Alice Hamilton—Ciccolini—J. C. Nugent—Hedley Trio—Blossom Seeley—Harry Hines—Princess Kalamo—Doyle & Elaine.

BOSTON.

Keith's—Olsen & Johnson—Elinore Williams—Eddie Foy—McCormick & Mellan—Maud Earl & Co.—Marco Twins—Valeska Suratt—Niko S.

Keith's—Donald Sisters—Bert Baker Co.—Swor Brothers—Nonette—Reno—Daisy Neills—Dorothy Brenner.

CLEVELAND

Hippodrome—Royal Gascognes—Lady Sen Mel—Sabine & Goodwin—Rooney Bent Revue—Grace Huff & Co.—Red Berrens.

CINCINNATI

Keith's—Ruth Royle—Sully & Houghton—Mabel Burke Co.—Sam Liebert—Geo. McFarlane—Mabel McCane—The Silverlakes—BeHo Gray.

DETROIT

Temple—Emily Darrel—Valerie Bergere—Walker G. Kelly—Gautier's Bricklayers—B. & F. Mayo—Gartrell & Harris—Bessie Clifford—Warren & Mabel.

DAYTON

Keith's—Not Yet Marle—Masters & Kraft—Buzell & Parker—The Briants—Al. Raymond.

ERIE

Colonial—Grenadier Girls—Elsie White Co.—Early & Early.

GRAND RAPIDS

Empress—Creole Fashion Pl.—Quixey Four—Chas. Wilson—Hall & Brown—Hermine Shone—El Rey Sisters.

HAMILTON

Lyric—Ballot Trio—Clara Howard—Jason & Haig—Cronin's Merry Man—McCormick & Wallis—Seminary Girls.

INDIANAPOLIS

Keith's—Santos & Hayes—Diana & Rubini—Anatol Friedland—Wilson Brothers—Burns & Foran—McLellan & Carson—Modern Mirage—Lucy Gillette.

LOWELL

Keith's—Billy Glason—Grey & Byron—Chong & Moey—Mozart—DuFor Boys—Austin & Allen—4 Melo. Maids.

LOUISVILLE

Mary Anderson—Putting It Over—Arthur Huston—Herbert Clifton—Dorothy Shoemaker—Lillian Shaw.

MONTREAL

Princess—Raymond & Schram—Will Oakland Co.—The Faynes—Helen Keller—Spencer & Williams.

PORTLAND

Keith's—Gordon & Day—Hunting & Francis—Daton & Craig—Jack Inglis—Transfield Sisters—LaPine & Emery.

PITTSBURG

Davis—Stone & Kalsz—2 Jesters—Ben Bernie—4 Nightingales—Espe & Dutton.

PROVIDENCE

Keith's—Black & White—Geo. Kelly Co.—Bert Errol—Briscoe & Rauh—Rose & Moon—Henri Scott—Jed Dooley Co.—Margaret Young—Ara Sisters.

PHILADELPHIA

Keith's—Dave Roth—Francis Kennedy—Stanley & Birnes—Kane, Morey & Moore—Bessie Clayton—3 Weber Girls—Anna Held, Jr.—Thomas E. Shea—Leonard & Willard.

ROCHESTER

Temple—Rae E. Ball & Bro.—Leona LaMar—Smith & Austin—Bert Howard—Texas & Walker—Alfred Farrell—Geo. Jessell—Emil & Willy.

SYRACUSE

Crescent—Allan Rogers—Elida Morris—5,000 a Year—Kingsley Benedict—Clifford & Wills—Barbette—Wellington Cross.

TORONTO

Shea—Samuel & Leonhart—Dave Harris—Sybil Vane—Chas. Henry's Pets—Fall of Eve—H. & A. Seymour—The Only Girl.

TOLEDO

Keith's—Columbia & Victor—Maletta Bonconi—Crawford & Broderick—Follie Girls—Rockwell & Fox.

WILMINGTON

Garrick—3 Nitro—B. & P. Valentine—John O'Malley—Toto.

WASHINGTON

Keith's—Over Seas Revue—Eric Zardo—Bobbe & Nellie—Aleen Stanley—Walter Brower—3 Naces—Holly Johnny Jones.

YOUNGSTOWN

Hippodrome—Shielah Torry—Claudia Coleman—Joe Browning—Victor Moore Co.—Dugan & Raymond—Tuscon Brothers—Warren Girls—Hubert Dyer & Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Howard & Clark—Rigoletta Bros.—Al & F. Stedman—Stuart Barnes—Hugh Herbert & Co.—Jordon Girls.

Majestic—Whiting & Burt—Grace DeMar—E. & J. Connelly—The Rosellas—Bartholdi's Birds.

State Lake—Bothwell Browne & Girls—Martin Webb—4 Readings—Staley & Herbeck—Ernest Evans & Co.—Morgan & Gates—Merlin.

CALGARY & VICTORIA

Orpheum—"Ye Song Shop"—Mary Marble & Co.—Cooper & Ricardo—Jerome & Newell—Frank Wilson.

VAUDEVILLE BILLS
For Next Week

DES MOINES

Orpheum—4 Mortons—Mason & Keeler Co.—Lyons & Yosco—Ruth Budd—Early & Early—Bob Hall—Nat Nazarro Jr. & Ed.

DULUTH

Orpheum—Florence Tempest Co.—Eva Taylor Co.—Benzee & Baird—Rinaldo Bros.—Milt Collins.

DENVER

Orpheum—Little Cottage—Bessie Rempel Co.—Elsa Ruegger—Harry Cooper—Marconi & Fitz-Gibbons—Burns & Frabito—Van & Belle.

KANSAS CITY

Orpheum—Extra Dry—Travers & Douglas—Stone & Hayes—Fay Courtney—Francis Renault—Steve & Winslow—Ivan Bankoff Co.

LINCOLN

Orpheum—Kenny & Hollis—Chas. Grapewin Co.—Bert Fitzgibbon—Bradley & Ardine—Duffy & Caldwell—Lucile & Cockie—Pisano & Co.

LOS ANGELES

Orpheum—Henry Santry & Band—Morgan Dancers—Lightners & Alex—Jack Kennedy & Co.—Ames & Winthrop—Ed. Morton—Marino & Maley—Hughes Duo.

MILWAUKEE

Majestic—Moss & Frye—Johnny Ford & Girls—Stevens & Hollister—Barber & Jackson—Jack Osterman.

Palace—Herman & Shirley—Thelma—Cliff Bailey Duo—Carl McCullough.

MEMPHIS

Orpheum—Fritz Scheff—Jazzland Nav. Oct.—Muriel Window—Imhof Conn & Corinne—Joe Towle.

NEW ORLEANS

Orpheum—Lamber & Ball—Winston's Water Lions—Jean Adair & Co.—Glurian & Marguerite—Herbert's Dogs.

OMAHA

Orpheum—Alexander Carr Co.—Hickey Bros.—Sam Hearn—Edith Clifford—Ford & Urma—Ishikawa Bros.—Rainbow Cocktail.

OAKLAND

Orpheum—Wm. Rock & Girls—Billy Shaw's Revue—Phil Baker—Avey—O'Neil—Byrnes & Gehan—Sarah Padden Co.—Libby & Nelson.

PORTLAND

Orpheum—Myers, Moon & Co.—Montgomery & Allen—John B. Hymer Co.—Ashley & Dietrich—Choy Ling Hee Troupe—Nitta Jo—LaMont Trio.

SAN FRANCISCO

Orpheum—4 Mark Bros. Co.—Mahoney & Auburn—Alexander Kids—Basil Lynn Co.—O'Donnell & Blair—Lucas & Inez—Bostock's Rid. Sch.—Ben K. Henry.

ST. PAUL

Orpheum—Cressy & Dayne—Sylvester & Schaffer—Claire Forbes—Lew Brice Co.—Bernard & Duffy—Will M. Cressy.

SACRAMENTO & FRESNO

Orpheum—Emma Carus Co.—Le Maire Hayes—Harry Rose—Nan Gray—Leo. Zarrell Co.—Mower & Avery—Baraban & Grohs.

ST. LOUIS

Rialto—Stephen Hall—Jerome & Newell—Werner Amors Troupe—Gus Edwards & Girls.

Orpheum—Ford Sis. & Co.—Sarafan & Girls—Owen McGivney—Watts & Hawley—Walter Weens—Howard's Ponies—F. & O. Walters—Robbie Gordone.

SALT LAKE CITY

Orpheum—For Pity's Sake—Ryan & Oriob—Harry Jolson—Maria Lou Kinney & Corinne—Bruce Duffet Co.—Kennedy & Nelson.

SEATTLE

Orpheum—Rita Marion Orch.—"And Son"—Sandy Shaw—Mirano Bros.—Shelton Brooks Co.—Wilbur Mack Co.—Chas. Howard Co.

VANCOUVER

Orpheum—Mme. Petrova—Gene Greene—Ford & Cunningham—Brent Hayes—Ethel Clifton Co.—Stewart Sisters—Samsted & Marion.

WINNIPEG

Orpheum—Vic Quinn & Co.—Jas. B. Carson Co.—Polly Oz & Chick—Ryan & Lee—Helene Davis—Nestor & Vincent.

PANTAGES CIRCUIT

REGINA AND SASKATCHEWAN

Pantages—Upside-down Mlettes—Del A Phone—Miller & Capman—Seven Bell Tones—Julian Rose—Riding Lloyds.

EDMONTON

Pantages—Fashion's De Vogue—Pipifax & Panlo—Gardner & Weaver—On That Melody.

CALGARY

Pantages—Howard & Helen Savage—Rucker & Pinfad—Santucci—Father's Daughter—Laurie Ordway.

GREAT FALLS AND HELENA

Pantages—Carlita & Lewis—Abraham & Johns—Will Holt Wakefield—Nevin & Gordon—Walters & Walters—His Taking Way.

BUTTE

Nelson's Katland—Lonne Nace—Walzer & Dyer—J. C. Mack & Co.—Frank Morrell—Japanese Revue.

SPOKANE

Pantages—Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

SEATTLE

Pantages—Harvard, Holt & Kendrick—Hope Vernon—Veland Gamble—Hazel Kirk Trio—Empire Comedy Four—Bird Cabaret.

VANCOUVER

Pantages—Haas Bros.—Lucie Bruch—McGrath & Deeds—Girls Will Be Girls—Fred Allen—Ashab Troupe.

VICTORIA

Pantages—Gypsy Trio—Marsden & Manley—Walter Feener & Co.—Gorman Bros.—Chas. Althoff—Derkin's Dogs.

TACOMA

Pantages—Phil La Toska—Ferron & Oliver—Patrick & Otto—Aleko Panthea & Presso—Quinn & Caverly—Oh Mike.

PANTAGES CIRCUIT

PORTLAND

Pantages—Fred & Anna Pelot—Raynard & Jordan—Pereia Sextette—Sherman, Van & Hyman—Florence Rayfield—Berlo Girls.

TRAVEL

Pantages—Aerial Patts—Allen Lindsay & Co.—Four of Us—Lorner Girls—Neil McKinley & Co.—Great Leon & Co.

SAN FRANCISCO

Rother & Dog—Green & Pugh—Maurice Samuels & Co.—Jones & Sylvester—Ted Shawn's Dancers.

OAKLAND

Pantages—Frisco—Winton Bros.—Gertrude Newman—Bender & Meehan—Business Is Comedy Four—Little Hip & Napoleon.

LOS ANGELES

Pantages—Act Beautiful—Superlative Three—Ed. Blondell & Co.—Mary Ann—Chas. Olcott—Halliday in Dixieland.

SAN DIEGO

Pantages—Three Bullwinkle Girls—Denny & Donegan—Samaroff Trio—Eddie & Ramsell—Bob Albright—Hill's Circus.

LONG BEACH

Pantages—Lieut. Berry & Miss—Marconi Bros.—Martha Hamilton & Co.—Baron Lichter—Gilda & Phillips—Brazilian Heiress.

SALT LAKE

Pantages—Mori Bros.—Goets & Duffy—Eldridge, Barlow & Eldridge—Bert Stoddard—Ward & King—Henriette De Serris—Budd Snyder & Co.

DENVER

Pantages (2 days)—Henry & Adelaide—Fiske & Fallos—Glasgow Maids—Chung Hwa Four—Great Howard—Four Meliss.

NEW ORLEANS

Pantages—Love & Wilbur—Naida Norrline—Peerless Trio—Jovedan DeRadian—La France & Kennedy—Yip Yaphankers.

CLEVELAND

Pantages—Frank Shields—Harmony Trio—Roach & McGurdy—Hendrix Belle Isle—Irene Trevette—Gelli Troupe.

CLEVELAND

Thalros Circus—Harry Dorr—Salvation Mollie—Johnny Johnson—Current of Fun.

DETROIT

De Winters & Rose—C. Loyal Lorraine—Number Please—Prince & Bell—Tarzan.

REGENT

Tuscan Bros.—Burns & Lynn—Octavio Handsworth & Co.—Worth Waylen Four—Slatkos Rollickers.

ORPHEUM

Orpheum—Heras & Preston—Chaille & Lambert—Maggie Le Clair & Co.—Bison City Four—Mind Reading Act.

ST. PAUL

Empress (First Half)—Carl & Inez—Bob White—Dewey Rogers—Century Serenaders—Alaska Duo—(Last Half)—Musical Hunters—Brown & Johnson—Resist Murphy & White.

</div

VAUDEVILLE BILLS

ELIZABETH

(First Half)—Reddington & Grant—Wallace Galvin—Laura Pierpont & Co.—Old Time Darkies—Capps Family. (Last Half)—Frank & E. Carman—Mary Howard—Miss Raffles—Submarine F-7.

EASTON

(First Half)—Morlin—Frazer & Bunce—Oh Billy—Shea & Carroll—Brown, Gardner & Barnett. (Last Half)—Creighton & Fitzg—Ward & Raymond—Lots & Lots of It—Alexander—Nora Jane & Co.

ELMIRA

(First Half)—Dolly's Pets—Starr & Mulvey—Murray Voelk—Melody of Youth. (Last Half)—Yan Wah—Innocent Eve—Otto & Sheridan—Sunshine Girls.

HAZELTON

(First Half)—Parker Trio—Kennedy & Burt—Babcock & Dorilla—Techow's Cats. (Last Half)—Belle Meyers—Golden Gate Trio—Whitman & Wilson—Harry Holman & Co.

HARRISBURG

(First Half)—Smith & Inman—Rome & Gaut—Josephine Davis—Cahill & Romaine—Schepps Circus. (Last Half)—Dooley Ioleen—Sylvester & Vance—Kiss Me.

JERSEY CITY

(First Half)—Romaine—Donovan & Lee—Cooper & Lacey—Miss Raffles & Charles—Submarine F-7—Callahan Bros. (Last Half)—Race & Edge—McNamee—Anderson & Graves—Cook & Vernon—Willie Hale & Bro.

ITHACA

(First Half)—Mazuma Japs—Nadel & Follette—Cheyenne Minstrels—Reed & Tucker—Dolly's Pets. (Last Half)—Marshall & Crisp Sis.—Murray & Voelk—Melody of Youth.

LANCASTER

(First Half)—Belle Meyers—Harry Hollman & Co.—Langdon & Smith—Marie Hart & Saxe Revue. (Last Half)—Jack & Kitty DeMaco—Fabor & McGowan—Lodge & Rohles—Past and Present.

MONTREAL

Sylvia Loyal—Gorrell & Trio—Dorreen & Calluni—Alvin & Kenny—Fonti Boni Bros.

MCKEEPORT

(First Half)—Jolly Johnny Jones—Helen Mott—Loring & Lessig—The Randsalls. (Last Half)—Crane & Howard—Powell—Olga's Leopards.

NEWARK

Allen & Texie—Allen & Shaw—Cook & Vernon—Lee Children—Bronson & Baldwin—Willie Hale & Bro.—Cave Man Love—Boyce Come & Co.

NEW LONDON

(First Half)—Chester Johnson—Lamey & Pearson—Morton & Dade—Heir for a Night. (Last Half)—Robert Swan—Reison & Graff's—Rena & Florence—Gertrude Van Dyke—Brown's Dogs.

NORWICH

(First Half)—Lew Hoffman—Leonard & Whiteney—Rena & Florence. (Last Half)—Chester Johnson—Lamey & Pearson—Heir for a Night.

OTAWA

Nelson & Chain—Ballot Trio—Clara Howard—Permaine & Shelly—Bowers, Walters & Croker—McCormick & Wallace—Nixon—Rubeville—Flirtation.

PITTSFIELD

(First Half)—Foley & Fields—Evans & Wilson—Mr. & Mrs. Norcross—Ben Smith—Four Everett. (Last Half)—Frank Frang—Mildred Arlington & Co.—Swor & Westbrook—Geo. Stanley & Sis.—She.

PITTSBURG

Lynch & Zeller—Justine Gray Brindamour—Si & Mary Stebbins—McManus & McNulty—Roatina & Barretti—Mack & Lane—Marguerite & Alverz.

PATTERSON

(First Half)—John LeClair—Ed. Janis Revue—McCormick & Irving—Dixie Norton & Co.—Adler & Dunbar. (Last Half)—Seymour Brown & Co.—Vaughn & Webb—Magee & Anita—Worden Bros.

PASSAIC

(First Half)—Elvero Sisters—Pitzer & Day—Henshaw—Avery—Story & Clark—Toby & Girls. (Last Half)—Jim Myrtle Duneham—Morton & Dada—Muriel Hoffman & Co.—Wallace Galvin & Co.—Petit Troupe.

PHILADELPHIA

Keystone—3 Kundlas—Harmon & Harmon—Little Lamba—McFarlane & Balance—Willard & Fantasy of Newals.

Wm. Penn (First Half)—Tetsuji Japs—Hartley & Eastman—McConnell & Simpson—Bowman Bros. (Last Half)—Bauer & Saunders—Welcome Home—McCormick & Irving—Marie Hart & Saxe Revue.

Girard (First Half)—Dore Bros.—Golden Gate Trio—Milton Sisters. (Last Half)—Milton Sisters—Sally & Thornton.

Grand St. (First Half)—Homer Romaine—Eleanor Pearson. (Last Half)—Rigon Dangers—Navassars' Girls.

READING

(First Half)—Nolan & Nolan—Hobson & Beatty—Sullivan & Scott—Geo. Leomans—Internat. Revue. (Last Half)—Fred & Albert—Murphy & Lusk—Burns & Wilson—Mummy's Birthday.

SYRACUSE

(First Half)—Stars in Toyland—Otto Bros.—Howard & Sadler—Sissie & Blake—Broadway Higgins. (Last Half)—Lord & Fuller—Mallen & Case—Catherine Powell & Co.—Jones & Jones—Broadway Higgins.

STAMFORD

(First Half)—Hip Raymond—Wm. Morrow & Co.—Baker & Rogers—Three Betties. (Last Half)—Martell—Pitzer & Day—Henshaw & Avery—Toby & Girls.

SCHENECTADY

(First Half)—Catherine Powell & Co.—Jack Joyce—Petticoats—Mills & Morley—Madame Herman & Co. (Last Half)—3 Blighty Girls—Otto Bros.—Richard the Great—Sissie & Blake—Ned Nestor & Sweetheart.

TROY

(First Half)—Stewart & Marcer—Patsy Doyle—Kimbly & Page—The Night Boat—Sterling Saks, Four. (Last Half)—The Butters—Malcolm & Lamar—Moran & Wiser—Burke & Burke—Tom McRae & Co.—Under the Apple Tree.

TORONTO

LaDoux & LaDoux—Al. Ricardo—Canton Trio—Sullivan & Mayers—Long Acre Trio—Liberty Girls.

UTICA

(First Half)—Anderson & Graves—Lambert—Langford & Fredericks—Newhoff & Phelps—Sylvestor Family. (Last Half)—Lorimer & Carrey—Nadel & Follett—Jack Levy & Symphony Girls—Josephine Lennard—Fenton & Fields.

YORK

(First Half)—Fred & Albert—Murphy & Lachmar—Gosse & Lusbb—Burns & Wilson—Mummy's Birthday. (Last Half)—Nolan & Nolan—Hobson & Beatty—Sullivan & Scott—Geo. Yeomans—Internat. Revue.

LOEW CIRCUIT
NEW YORK CITY

American (First Half)—Johnson & Crane—Minnetti & Sidell—Rolland & Ray—La Follette & Co.—Ethel Keller & Chums—Eddie Heron & Co.—Harry Van Cassen. (Last Half)—Howard & Bernard—Long & Ward—Tlyou & Rogers—Royal Uyena Japs—Lillian Durkin—Mr. & Mrs. Norman Phillips—Billy K. Wells.

Victoria (First Half)—Musical Waylands—Howard, Kane & Mass—Married via Wireless—Nick Hufford—The Gaudschmidts. (Last Half)—Kitaro Japs—Jessie Reed—Henry & Moore—Al. Fields—Dance Fantasies.

Lincoln Sq. (First Half)—Chyo & Chyo—Bernard & Merritt—Hearts and Flowers—Imperial 4—Erford's Golden Whirl. (Last Half)—Tyler & St. Clair—Frank Juhan—Loughlin & West—Weber & Elliott—The Gaudschmidts.

Greely Sq. (First Half)—The Perrins—Moore & Fields—Octavo—Pearl Abbott & Co.—Dunham & Edwards—Royal Uyena Japs. (Last Half)—Gangler's Ent.—Harriett Litt—Mr. and Mrs. Norman Phillips—Nick Hufford—La Follette Co.

Delancey St. (First Half)—Aerial Macks—Frank Juhaz—Jessie Reed—Concentration—Payton & Ward—Ganger's Ent. (Last Half)—Allen & Moore—Concentration—Bobby Van Horn—The Perrins.

National (First Half)—Gormley Sisters—Jones & Johnson—Eddie Carr & Co.—Tlyou & Rogers—Paul Petching. (Last Half)—La Dora & Beckman Abyssinian Trio—Pearl Abbott & Co.—Swartz & Clifford.

Orpheum (First Half)—Mann & Mallory—Ward & Gory—Harriett Litt—Hamilton & Rawson—Billy K. Wells—Odiva & Seals. (Last Half)—Dressler & Wilson—Octavo—Bobby Henshaw—Rolland & Ray—Odiva & Seals.

Boulevard (First Half)—La Dora & Deckman—Abyssinian Trio—Henry & Moore—Al. Fields—Stafford & De Ross. (Last Half)—Erford's Golden Whirl—Jewell & Raymond—Innes Bros.—Imperial 4.

Ave. A. (First Half)—Laughlin & West—Mystic Hanson Trio—3 Purcella Sisters. (Last Half)—Monte & Parti—The Scrantons.

BROOKLYN, N. Y.

Metropolitan (First Half)—Ward, Bell & Ward—Long & Ward—Mr. & Mrs. Norman Phillips—Innes Bros. (Last Half)—Stratford & De Ross—Marie Russell & Co.—Walter Low & Co.—Demarest & Collette—Minnetti & Sidell.

DeKdib (First Half)—Dressler & Wilson—Bobby Van Horn—Walter Low & Co.—Swartz & Clifford—Chas. Ahearn & Co. (Last Half)—Gormley Sisters & Co.—Jones & Johnson—McConnell & Simpson—Payton & Ward—Chyo & Chyo.

Palace (First Half)—Allen & Moore—Primrose Minstrels—Bobby Henshaw—The Scrantons. (Last Half)—LaRoy & Alexander—Lew & Grace Harvey—Eddie Carr & Co.—Dunham & Edwards—Maxine Dancers.

Fulton (First Half)—Dande Fantasies—Lillian Durkin—Weber & Elliott—McConnell & Simpson. (Last Half)—Paul Petching & Co.—Moore & Fields—Eddie Heron & Co.—Howard, Kane & Marr—Chas. Ahearn & Co.

Warwick (First Half)—LeRoy & Alexander—Murray Livingston—Maxine Dancers. (Last Half)—Bernard & Merritt—Ward, Bell & Ward.

BALTIMORE, MD.

Cunning & Doreta—Dora Hilton & Co.—Friend & Downing—3 Autumnas.

BOSTON

(First Half)—Rose & Dell—Harper & Blanks—Blair & Crystal—Lew Welch & Co.—Sen. F. Murphy—Golden Troupe. (Last Half)—La Vine Trio—Minnie Harrison—Al. Lester & Co.—Harry Lee—Gene Hamilton & Co.

FALL RIVER

(First Half)—La Vine Trio—Minnie Harrison—Al. Lester & Co.—Harry Lee—Gene Hamilton & Co. (Last Half)—Rose & Dell—Blair & Crystal—Lew Welch & Co.—Harper & Blanks—Golden Troupe.

HOBOKEN

(First Half)—Nippon Duo—Hal Johnson & Co. (Last Half)—Vera Burt Steppers—Ritter Bros.

MONTREAL, CAN.

(First Half)—Russell & DeWitt—Bennett Twins—Harvey DeVora Trio—Bernard & Meyers—Girls of the Altitude.

PROVIDENCE

(First Half)—Tony & George Co.—Cooper & Lame—Chic & Tiny Harvey—Andrew Mack—Golden Bird. (Last Half)—Johnny Clark & Co.—Mabel Darrell & Co.—Blossom Baird & Co.—Andrew Mack—Shirley Sisters & Bernie.

LONDON, ONT., CAN.

(First Half)—3 Maxims—Burns & Garry—The Turning Point—Barnes & Freeman—Cabaret De Lux. (Last Half)—Allanson—Butler & DeMuth—Women—Al. Tyler—Charlotte Trio.

SPRINGFIELD

(First Half)—Johnny Clark & Co.—Blossom Baird & Co.—Mabel Darrell & Co.—Shirley Sister & Bernie. (Last Half)—Tony & George Co.—Cooper & Lame—Sen. F. Murphy—Golden Bird.

HAMILTON, CAN.

Caplane & Wells—Weber, Beck & Fraser—Chrisholm & Breen—Lane & Plant—Lee Art Sextette.

TORONTO, CAN.

2. Yaquis—Leo & Edna Miller—Gus Erdman—Arthur J. Finn—Quigley & Fitzgerald—Temptation.

FOX GETS NEW HOUSE

A deal whereby William Fox will take over the Albemarle Theatre, now in the course of construction on the southeast corner of Flatbush Avenue and Albemarle Road, Brooklyn, was consummated early this week. The house will be devoted to vaudeville and motion pictures.

Several months ago, at the same time the Albemarle interests were planning their new house, the Fox people completed plans for the construction of a new house in the same neighborhood. In view of the fact that two large theatres within such a short distance were contemplated a conference between the Fox people and the Albemarle interests was called.

After several meetings, the lease by which the Fox enterprises receive control of the Albemarle was signed. Fox will finish the construction of the building.

The structure plans, which are being drawn by Arthur C. Carson and Harrison G. Wiseman, will be in the Colonial style, and the interior will be Empire. It will have a seating capacity of 3,500. The property has a frontage of 104 feet and a depth of 268 feet. This house makes the eighth to be operated by Fox in Brooklyn and vicinity.

WILL STAY SIAMESE TWINS

WASHINGTON, Mar. 20.—Lucio and Simplicio Godino, the "Siamese twins" here under the guardianship of Teodoro R. Yangco, Philippine commissioner, will not be separated, the commissioner said yesterday, despite the opinions of prominent surgeons that only a slight operation would be necessary. The boys still protest that they desire to remain together, and their father, who is a farm laborer in the Islands, is sternly opposed to taking any means that would disturb their present happiness.

The twins come from a large family and have six brothers and six sisters living in the Philippines. Their mother is dead and the boys came to this city under the guardianship of Commissioner Yangco, to go to school. They are now attending St. John's College. Both boys are making rapid progress in their studies and are perfectly normal in every way other than the physical peculiarity of the union of tissues at the lower part of the back.

The boys are bright and happy and popular among the children of the neighborhood, with whom they join in every sort of game. They show a marked interest in mechanical contrivances and display a knowledge of electricity far beyond their years. They are fond of going to the "movies," where they always occupy one seat. March 2 was the twelfth birthday of the twins, which they celebrated with a birthday party to all their young friends.

THEATRE PARISIEN CLOSES

MONTRÉAL, Mar. 22.—The Theatre Parisien Company closed its road tour here Saturday night. The members of the company have left for New York, whence most of them will sail for Paris.

Mlle. Caubert, Mlle. Henriette Delaney and Robert Casadesus, the art director, will remain in the United States.

LEFT ALL TO WIDOW

Lester Howard Riley, who, before his death, was confidential secretary to F. F. Proctor, left his entire estate of "over \$1,000" in personal property after all debts are paid, to his widow, Eleanor Proctor Riley, daughter of F. F. Proctor.

HAVE MANNIKIN OF ACTRESS

Lord and Taylor, the department store, last week put into one of their show windows on Fifth Avenue, an exact reproduction of Leonore Ulric's dressing room in the Belasco Theatre, showing Miss Ulric herself, in mannikin form, in her Chinese costume. This is probably the first time this sort of advertising has been used.

PENN UNIVERSITY CLUB BUSY

PHILADELPHIA, Mar. 9.—The University of Pennsylvania Mask and Wig Club is rehearsing the entire cast of "Don Quixote, Esquire," which it will present at the Forrest Theatre during Easter week.

ANSWER KEGERREIS SUIT

Contending that they were actuated by patriotic motives, members of the Players' Club named as defendants in the recently instituted suit brought by Robert B. Kegerreis to recover \$100,000 damages for alleged injury of his name and good reputation, last week filed answer to the suit in the United States District Court, and further contended that the board of directors of the club was perfectly justified in every action taken with respect to the complainant.

The trouble started when Kegerreis was suspended from membership in the Players' Club on June 17, 1918, on the ground that he was pro-German and had conducted himself in a manner inimical to the interests of the club and its members. Subsequently, he applied to the Supreme Court for a writ of mandamus to compel the club to reinstate him, and, before the petition came to a hearing, was again reinstated upon a resolution of the club's board of directors. Shortly after his reinstatement, though, a controversy arose between him and the management of the club over the payment of dues, which culminated in the serving of notification on him by the officials of the club on September 9, 1919, that he had been dropped from the roll for non-payment of dues.

In his complaint, Kegerreis quotes a number of alleged false and defamatory remarks, which, he charges, were made against him by members of the club prior to his alleged suspension.

"Well, Herman Ridder is going to address us next week; I guess that will satisfy you, you damn Hun," the plaintiff quotes Frances Wilson as having declared in the club on October 30, 1915. He also alleges that Edward S. Van Zile referred to him as a "traitor and a spy" and issued an order or demand "take that man out of the club."

Kegerreis laughed when I informed him of the sinking of the Lusitania," Guy Nichols is alleged to have exclaimed in the presence of a number of the members of the club on one occasion, according to the complaint, which also recites that Oliver Hanford remarked: "I have come to look upon Kegerreis as a traitor to his country."

The defendants named in the suit are John Drew, Edward Van Zile, Harry Rowe Shelley, Humphrey T. Nichols, Francis Wilson, Otis Skinner, Nicholas Biddle, John Blair, James Barnes, David Glassford, Guy Nichols, George C. Riggs, George K. Denny, Salisbury Field, Frank L. Warren, Jr., George Foster Platt, Harold W. Gould, Oliver Herford, Jules Guerin, Reginald Birch, Clayton M. Hamilton, Herbert C. Wright, W. Lawson Butt, Frederick Eastman, Wright Kramer and John C. Travers.

In an answer filed last week the defendants assert that under the constitution and by-laws of the Players' Club the officers and directors are required to assess and collect dues from the member as prescribed thereunder, and they allege there was ample justification for the issuance of the notice to the plaintiff that he had been dropped from the roll for the non-payment of dues.

Kegerreis alleges that he was under no obligation to pay dues during the period that he was under suspension and asserts that he was not in arrears, eliminating the dues during that period. He declares that he wrote a letter to the officials of the club embodying a protest on the assessment of dues during the period of his suspension and expressed willingness to pay the amount under protest, but that he obtained no satisfaction.

Remarkable Waltz Lullaby in "Sixths". Nothing Like It Published!

Try This Charming Melody. Your Key is Waiting for You. Sure Fire Success.



PICKANINNY BLUES

Lyric by Harold G. Frost

A WALTZ LULLABY

Music by Henry F. Glickman

Slow and dreamy

The moon is sail-ing low Where 'southern breezes blow, It's twi-light 'round the cab-in door;— When all v'ry stars ap-pear,

I hear my Mammy dear, A-sing-ing as in days of yore, And it seems a-gain I'm on her knee And she's croon-ing this sweet mel-o-dy—

CHORUS. Small notes (Alto) ad lib.

Oh! rock a bye,— my hon ey,— while close to Mam my's breast;— The

fields of snow-y white are gleam ing thro' the night,— so close your eyes,— my dusk y

lit - tie Pick - a - nin - ny Sweet — mag - no - lias sway - ing,— The birds— have gone — to rest;—

— Just drift — and dream — on Slum - ber Stream While Mam - my sings the Pick - a - nin - ny Blues.—

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FLOATIN' DOWN TO COTTON TOWN

OUR FAST GROWING, FAST-
TIME DIXIE SONG. OPEN WITH
IT AND STOP 'EM! CLOSE WITH
IT AND KNOCK 'EM DEAD!

THIS KIND IS SCARCE. YOU HAVE
BEEN LOOKING FOR A FAST TWO-
FOUR DIXIE SONG. THIS IS A
"PIPPIN". FULL OF ACTION! ::

CHORUS

Float in' down,— my hon ey, float - in' down,— Float - in' on the riv er down to Cot ton Town;— Just hear that

whis - tie toot! toot! toot in' a way,— And those dark - ies sing in', ban - jos ring - in' till the break of day

Hon ey lamb,— my lit - tie hon - ey lamb,— I'll come back to you and Al a bam',— While

ad lib

fields of su gar cane seem to wel come me a gain, Float in' down to Cot ton Town.—

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WE ALSO PUBLISH THE TWO BIGGEST WALTZ SONG HITS OF THE SEASON:

Sweet Hawaiian Moonlight Weeping Willow Lane

NEW YORK: 145 W. 45th Street
CHICAGO: Grand Opera House

McKINLEY MUSIC CO.

BOSTON: 228 Tremont Street
PITTSBURG: 1317 Allegheny Ave.

DRAMATIC REVIEWS

(Continued from Page 14)

"THE BLUE FLAME"
WITH THEDA BARA
FALLS FAR SHORT

"THE BLUE FLAME."—A melodrama in four acts, by George V. Hobart and John Willard, founded on a play by Leta Nicholson Vance. Staged under the direction of J. C. Huffman and W. H. Gilmore, and presented by A. H. Woods at the Shubert Theatre, Monday evening, March 15, 1920.

CAST.

John Varnum.....	Alan Dinehart
Ah Foo.....	Jack Gibson
Larry Winston.....	Donald Gallagher
Cicely Varnum.....	Helen Curry
Ned Maddox.....	Kenneth Hill
Clarissa Archibald.....	Thais Lawton
Ruth Gordon.....	Theda Bara
The Stranger.....	Earl House
Nora Macree.....	Tessie Lawrence
Tom Dorgan.....	Harry Minturn
Miller.....	Tom O'Hara
Patterson.....	Frank Hughes
Inspector Ryan.....	DeWitt C. Jennings
Quong Toy.....	Henry Herbert
Barnes.....	Joseph Buckley
Grogan.....	Martin Malloy
Wung Ming.....	Robert Lee
Ling Foo.....	Royal Stout

You know us, Al. We think you're a great manager; one, in fact, who, better than any other, knows what the peepul want in the way of dramatic entertainment. And we feel almost certain that some day you're going to have a bed (gold, not brass) named after you, or else a revolver or something.

But, it does seem a pity that you have to go and take a nice soft-voiced vamp like Theda Bara and put her into such a blah-perfect vehicle as "The Blue Flame." For there is absolutely nothing about the play to recommend it, unless it be the art of the modiste who designed the vamp lady's gowns.

And, as for the acting of Theda Bara in this piece of dramatic claptrap that serves as her initiatory vehicle into the spoken drama, why, it comes as near to being high-class as do the recorded utterances of the late Chuck Connors.

However, we will say this much for Theda; there were occasions in the play when she did manage to exhibit flashes of histrionic talent. Which leads us to believe that, had she been provided with a less hectic sort of play, she might have given at least a fairly good performance. But, as it is, she did nothing more than seek to live up to the reputation for being a vamp that she established in the movies.

It's a pity, too, that she "flopped" in "The Blue Flame," whose dramatic glare is about as effulgent as that of a firefly on Mt. Olympus, because we had thought that Al Woods had unearthed another Mrs. Leslie Carter. But, in the light of this "Flame" thing we fail to see Theda as such.

In the play she is Ruth Gordon, Ruth of all evil, as the play would have her be, the wife of a scientist who has invented an electrical contrivance which brings back life to the deceased. He also happens to be a professing atheist, while his wife is a devout believer in God. Anyhow, in the first act she is struck by lightning and dies instantly, thus giving her husband a chance to prove the life-giving powers of his machine.

She is brought back to life, but minus a soul. And, when anybody has no soul, according to this play's thesis, their natural bent is to become a "hop-head," "gold-digger" and such like. All of which the gentle Ruth becomes.

Finally, her husband wakes up from the nap he has been taking on the couch in his laboratory and discovers that the occurrences of the preceding two acts have been only a dream. He is awfully glad that it was only a dream, but not nearly as glad as the audience appeared to be that the play was over. Still, we might add that the play, especially the intensely dramatic spots, evoked real merriment from the audience.

And, with the exception of Alan Dinehart, who played the husband, and DeWitt C. Jennings, who played a police inspector, everybody in the cast seemed to be in a conspiracy to give a very bad performance.

Just the same, we think that "The Blue Flame" will gather in a big pot of money for Al Woods and Theda. But, not in this sector; mostly in the hinterland regions of these United States.

ORGANIZE IN RENO

RENO, Nev., Mar. 20.—A new musical comedy company has been organized here by H. A. McCabe, consisting of twenty-five people and booked for a run at the Rialto theatre, opening March 21. The company includes, Betty Orme, late prima donna of the Chin Chin company, Evelyn Hughes, soubrette, Irma Cleveland, character woman, Eugene De Belle, comedian, Robert Sandberg, leading juvenile, and a chorus of fourteen. Bob Hughes is musical director and the policy will be to change the shows twice a week.

NAME IT "JINGLE JINGLE"

I. H. Herk and Charles Baker have decided to call their show on the Columbia Circuit next season "Jingle Jingle." It will replace "Girls Ala Carte."

DEATHS

HENRY WHITE, for many years an employee of the Howard Athenaeum, Boston, died suddenly Thursday at his home in Medford, Mass.

AL DENIER died at the Cook County Hospital, Chicago, last week, as a result of a complication of diseases. He was formerly a member of the Denier Family and also has appeared in vaudeville and comic opera productions. The remains were taken in charge by the Actor's Fund and interment made at the Mount Rose Cemetery.

CARL OTTO DEIS, who for many years before his retirement was a trombone player with the New York Symphony Orchestra, died on Saturday, Mar. 20. He was seventy-five years old.

MYRTLE YOUNG, a member of the chorus of the Behman Show, playing at Utica, N. Y., died last Thursday night a victim of dropsy and a complication of diseases from which she had suffered for some time. Miss Young appeared with the show right up to the day of her death, refusing to be sent home.

Miss Young had been on the stage for twenty years, the greater part of which time she was in the chorus of about nine different attractions on the Columbia Amusement Circuit. She had no relatives but, during the Summer months of every year lived with friends on Fulton street, Brooklyn. Funeral services were held at the Doyle Funeral Rooms, Utica.

JULIUS CAHN, uncle of the compiler of the theatrical guide that bears his name, died last week after a long illness. The elder Cahn was for many years identified with his nephew as road manager for the latter's productions. He was seventy-one years of age.

JACK COCHRAN, of Cochran and Mack, died Wednesday evening, March 17, of pleural-pneumonia. He was thirty-six years old, was a veteran of vaudeville; and, in his time, had appeared for twelve years with Doyle, now of Doyle and Dixon. He had also worked with Lloyd and Cochran and formerly did an act with Tom Dingle. He is survived by a wife, two children, his mother and brothers.

LETTER LIST

GENTS.	MILLER, RICHARD	DUNCAN, DOROTHY
Allwarden, Henry	REYNOLDS, E.	DE VERE, GRACE
Barnes, Geo. E.	KYD, K.	DUNBAR, EDITH
Bailey, Fred	Rich, Jack	DUCKEE, HELEN T.
Boyle, Joe	RIVERS, LAWRENCE	EWING, RUTH
Coe, Bobbie	RUMBLEY, RALPH	FRY, MARGARET
Christie, G. W.	SARVANT, C.	GROSSE, MAE
Dyer, Victor	MCLEAN	GARON, PAULINE
Drummond, C.	SHEDDEN, LOUIS	GATES, RUTH
W.	VANDIVER, L. R.	GREY, FLOSSIE
Dale, Johnny	WAITE, BILLY E.	HARDING, MRS.
Fulton, James	WILDERHOLD, C.	CHAN
Hackett, Karl	GOULD	HUNT, CHAS.
Wm.	WHITTIER & INCE	HUNTER, CLAUDE
Hunt, Chas.		HYNES, AGNES L.
Hooper, Clyde	ADAMS, M.	LEELA, KITTY
Hewitt, Owen T.	BALDWIN, BABE	LIVINGSTON, MILLIE
Higginbottom,	BERGERE, BILLY	DRED, M.
Wilson	BALLEY, MRS. E.	LOCKHART, MABEL
HILLARD, W. E.	BRADY, BEATRICE	MERRILL, BESSIE F.
Johnson, H. E.	L.	MCNAMEE, CECIL
King, Louis	CORNBURN, MISS	MAE, ANITA
Kline, Chas. F.	H.	OLIVEY, JANE
Keller, Lois	CLYDE, ORA	REED, VIRGINIA V.
Kensella	COLLINS, MADELINE	RUSSE, LUCILLE
Leiber, Fritz	CARRINGTON, MISS	SIMPSON, HAZEL
McKay, Price	A. M.	THURSTON, MRS. C.
Martin, Al	CRAIG, SALLIE K.	THOMAS, MAE

IN MEMORIAM

**"Grandma" RossKam**

as she was affectionately known, to a wide circle of theatrical folk, was laid to rest at Wildwood, N. J., March 22. During the past few years she had been making her home with her son, Chas. H. RossKam, probably best known from his association with the Chicago Stock Company.

Previous to moving away from Chicago, which was her home for many years, "Grandma" used to be a frequent visitor welcomed "back stage" of different theatres, where friends might be appearing, and her list of Christmas cards last year numbered over three hundred and bore postmarks from nearly every state in the Union as well as several from abroad.

JESSIE EFFIE BROWN AND WESTON
IN
"A TERPSICHOREAN COCKTAIL WITH A KICK"
"A BIG HIT"
DAVE DRYER AT THE PIANO
Direction—LEO FITZGERALD
B. F. KEITH'S ALHAMBRA THIS WEEK

WANTED 30 MIDGETS
MALE AND FEMALE

Those capable of doing an act or who can sing, dance or play musical instruments preferred. Will pay salary commensurate with ability. Year engagement guaranteed. I pay all expenses. Address with full particulars as to age, height and what you can do, also enclosing photographs to C. DeNAMYAH, care of CLIPPER OFFICE, Chicago, Ill.

Blanche Pickert WANTS

Gen. Business Man, 2nd business woman, some characters. Year around work and you get it. 2 Bills a week starting in May. Week March 22, Bluefield, W. Va. Week March 29, Hinton, W. Va. Address, Erlau Wilcox.

BILLIE ROSE and DELL BLOSSOM

THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES

GUS FAY

FEATURED WITH JAMES E. COOPER'S SIGHT SEERS
MINER'S BRONX THIS WEEK RE-ENGAGED FOR NEXT SEASON

STARS OF BURLESQUE

JOHN
AND
ANNA

O'DONNELL

COMEDIAN
AND
SOUBRETTE
MIDNIGHT
MAIDENS

CALIFORNIA TRIO

JIM HALL, Manager

HARRY BART

BEN JOSS

ROSELAND
GIRLS

SIGNED FOR
JAMES E. COOPER'S
TOWN FOLLIES
COLUMBIA
SUMMER RUN

INGENUE
DIRECTION
ROEHM AND RICHARDS

TOURING NOW
WITH THE
STAR AND GARTER SHOW

ELOISE MATTHEWS

MRS. FRANK WIESBERG

TO BE FEATURED
NEXT SEASON ON
THE COLUMBIA CIRCUIT

JAZZ WOP
AND
PRIMA DONNA

RALPH ROGERS AND ELSIE DONNELLY

WITH GIRLS
FROM THE
FOLLIES

PRIMA DONNA
AND
VAMPING

PEGGY CONNERS

WITH
"OH FRENCHY"
COMPANY

JUVENILE
SOUBRETTE
JUVENILE

TOM WARDELL-LACOSTE AND BERTHA JOHN WARDELL

DOING
SPECIALTY
WITH "OH
FRENCHY"

TUMBLING
WITH THE NOVEL
HEAD SPIN

MAY HAMILTON

ACROBATIC
SOUBRETTE
WORLD BEATERS

JUVENILE
AND DOING
SPECIALTY

JACK DILLON

JAMES E. COOPER'S
VICTORY
BELLES

THAT NEW
KIND OF COMIC
SIGNED TO 1922

JACK "SNOOZE" KINNEARD

WITH
WORLD
BEATERS

Myrtle Andrews

I MUST BE GOOD
TO BE WITH
SLIDING BILLY WATSON SHOW

FEATURED
COMEDIAN

CHAS. BURNS

INVITES OFFERS FOR NEXT SEASON

2nd Season
STAR AND GARTER SHOW

SOUBRETTE
RE-ENGAGED
FOR NEXT SEASON

BETTY PALMER

GIRLS
GIRLS
GIRLS

**FRED CADY OPENS
IN KAHN STOCK;
SHOW WELL LIKED**

"Cafe Boulevard" and "Sappho," two parts offered by the stock company at Kahn's Union Square last week, had material enough for half a dozen road shows. The cast has been changed somewhat since we last caught the show, and is improved. The comedy went over better than it has in weeks; in fact the whole show was better.

There were two new comedians. Fred Cady, late of the team of Rice and Cady, and a Mike Kelly, who is new to us. We understand he hails from Canada. Joe Rose did "Dutch" and handled his stuff with his usual easy manner.

Cady also did "Dutch." Little need be said of the way he can handle this role, as his work is well known to all. Stock is new to him, however, and one could see that he was feeling his way Tuesday afternoon. But, before the week is over, he will hit his stride and then we will see some

fun. He is using the stomach pad, flat silk hat, chin piece and misfit clothes. His dialect is good and he is an A1 man. As soon as he gets set and speeds up, he will fit in just right.

Kelly did not get much of an opportunity in the first part, but what little he did do he did well. We would like to see him when he has a better part. He could change his make-up however, as the one he is using is passe. The monkey face Irish make-up is a thing of the past.

Allen Forth again showed his wares as a "straight" man. He reads his lines well and is aggressive in his work with the comedians. He is a tall, good looking chap who looks the part of a "straight" man.

Miss Lorraine, a distinguished looking leading woman, again stood out in the scenes and bits by the manner in which she reads her lines and humored the situ-

ations. She is pretty of form and displayed several new gowns.

Another new comer who was a decided success was Kitty Warren, a speedy dancing soubrette, who bubbles over with personality in everything she does. She put her numbers over fast, which is the way they like them at this house and she reads lines well. Her dresses were pretty and dainty. She is an asset to the show.

Heidi Adair was in good voice and easily won applause with her numbers. Her winning smile and pleasing way of working has won her many friends at the Square. Her costumes were very becoming.

Grace Howard, who was suffering with a cold, worked under difficulties, but, at that, got her numbers over nicely and did well in the bits. She, too, showed us some pretty dresses.

Louise Wolf, a rather attractive looking

prima donna, had several numbers that she rendered in a clear voice and a capable manner. She is new to us, but looked the goods.

A pick-out number, in which Rose worked up very nicely, was much appreciated by the audience. Several of the girls sang, danced, did turnovers and one very sweet looking girl did a whistling specialty that would do credit to the best artists in vaudeville.

Mlle. Taylouer did a singing, dancing and wire act that more than pleased. We caught this young lady earlier in the season with one of the Columbia Circuit shows.

The chorus was well costumed and worked nicely in the numbers. Kahn has a good chorus now, but he is improving it each week.

The house was crowded last Tuesday; in fact it was the biggest mid-week matinee we have seen there in weeks. Sid.

PARKER FOLLOWS THOMAS

Ed Parker has succeeded H. J. S. Thomas as agent of the "Girls, Girls, Girls" Company on the American Circuit.

OFFERS ENTERTAINED FOR NEXT SEASON

BABE LA TOUR

WORLD-REOWNED SOUBRETTE

A real box office attraction—Featured in Dave Marion's Show at the Columbia This Week—Casino, Brooklyn, Next Week

KITTY WARREN

signed with George Belfrage's "HIP, HIP, HOORAY" Company on the Columbia Circuit next season as co-feature. Booked by Ike Weber. Watch me with new material and special songs. NOW AT KAHN'S UNION SQUARE.

STARS OF BURLESQUE

ALLEN FORTH

Doing STRAIGHT in B. F. Kahn's UNION SQUARE THEATRE
SIGNED FOR CHAS. M. BAKER'S SHOWS 1920-21

CHAS. "TRAMP" McNALLY

BETTER
WATCH ME
GIRLS, GIRLS,
GIRLS CO.

MY FIRST SEASON
IN BURLESQUE
RE-ENGAGED FOR
NEXT SEASON

EVELYN DEMAREST

PRIMA DONNA

WITH THE MIDNIGHT MAIDENS

BILLY HARRIS

Will Do a Versatile Character Act at Close of Season

Now with LID LIFTERS

LESTER MILLER

IN THAT TASMANIAN Crowd With Rose Sydell's London Belles

JEANETTE BROWN

INGENUE WITH THE PRIMA DONNA VOICE

Signed With James E. Cooper for Next Season

With Victory Belles

MISSISSIPPI SHORE

EGBERT VAN ALSTYNE'S WALTZ SENSATION

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BURLESQUE NEWS

(Continued from Page 25)

LAWSON GETS DIVORCE

DETROIT, Mich., Mar. 18.—F. M. Lawson, treasurer of the Gayety Theatre, this city, obtained a divorce last week from his wife, professionally known as Babe Harvey, in the Wayne County Circuit Court. The couple had been separated about a year.

WALKED OUT OF SHOW

COLUMBUS, O., Mar. 18.—Dissatisfaction with her dressing room, is said to have been the cause of Billie Davies, prima donna of the "Girls From Joyland," walking away from the show here Sunday and leaving town. Doris Claire, soubrette of the company, is filling in Miss Davies' place as well as playing her own role.

LOST SCENERY AND COSTUMES

PROVIDENCE, R. I., Mar. 18.—The "Girls from the Follies" scenery and costumes went through to New York from Boston, last Monday and the entire show had to go on without them and with the chorus and principals clad in their street clothes. Before going on, however, the management offered to refund all moneys paid for seats.

The accident was the fault of the New Haven Railroad, the baggage being placed on an express train by mistake. The car was recovered after much difficulty and Tuesday the show went on with everything on hand.

CLOSES FOR REST

ST. PAUL, Minn., March 22.—Billie Barnett closed with the "Cabaret Girls" here to-night and left for her home in Kansas City for a rest. She will rejoin the company in two weeks when it opens at the Century, Kansas City.

ABE MINSKY BACK

Abe Minsky returned to New York last week after a four weeks trip to Mt. Clemens.

DE ANGELO GETS DIVORCE

CHICAGO, Ill., Mar. 19.—Carlo De Angelo, of Pete Clark's "Oh Girl" Company, has been granted a divorce from Rutie Carman. The couple were married July 27, 1918, Leon Bereznick, represented De Angelo.

MANAGING LEGIMATE SHOW

Frank Abbott, last season manager of the Crescent Theatre, Brooklyn, is managing "Shavings," on Broadway, for Henry W. Savage at the Knickerbocker. He has been with the show all season, during its tour on the road before coming into New York.

MACK RE-ENGAGES PAIR

George Snyder, "straight" man, and Jane May, soubrette, of the "Maids of America," have been re-engaged by J. Herbert Mack for next season.

GOING INTO KAHN'S SHOW

Vera Hennici, who just closed with the "Grown Up Babies," will open at Kahn's Union Square next Monday, taking the place of Grace Howard, who was compelled to close on account of illness. She was booked by Roehm and Richards.

GEORGE WALSH RETURNING

George Walsh will return to Kahn's Union Square, opening there Monday, April 5. He was, for several years, a big favorite at the Square, before leaving for the road. He is one of the best character comedians in burlesque and his return will be a welcome one.

BABE HEALY MARRIES

John O. Grant and Babe Healy were married at St. Peters Church, New York, by the Rev. Olin Roache. Mr. and Mrs. McIntyre acted as best man and bridesmaid. Grant is the "straight" man of the Barney Gerard's "Some Show," playing the Olympic at the time. The bride is soubrette of the company.

MUST PAY ALIMONY

Mrs. Constance V. Bruggemann was last week awarded alimony of \$40 a week and a counsel fee of \$250, pending trial of her separation suit against August Bruggemann, builder and owner of the Empire Theatre, Hoboken, N. J. Judge Kapper made the award in the Supreme Court, Brooklyn.

Mrs. Bruggemann had asked for \$200 a week alimony and \$1,000 counsel fee, claiming that her husband was worth \$100,000 and had a yearly income of \$50,000.

REMAINS WITH "BEAUTY TRUST"

Sadie Banks has been re-signed by I. H. Herk for his "Beauty Trust" on the Columbia Circuit. She is with the "Sliding" Billy Watson Show this season.

PEARL TO STAY

Jack Pearl will continue next season as comedian with I. H. Herk's "Beauty Trust," using a new specialty by James Madison.

KITTY WARREN SIGNS

Kitty Warren was signed last week by George Belfrage for his "Hip Hip Hooray Girls" next season. She is to be one of the features with the show and was booked by Ike Weber.

DIXON'S "BIG REVIEW" NOT LIKED AS WELL AS LAST SEASON

Henry P. Dixon's "Big Review," at the Star, last week was rather disappointing. There was something lacking, although it was the same book they had last season, when this show was one of the best to play this house. There is the same scenery and the same bits. Maybe the audience knew this and did not like it.

Harry "Hicky" La Van, to our way of thinking, is one of the funniest comedians on the circuit. He handled the comedy and worked hard, doing all in his power to hold his end of the show up. His eccentric mannerisms, witty sayings and amusing mugging are always funny and he seemed to extend himself last Thursday night. But, still he did not get the results of last season.

Claire Devine, a prima donna of class in both looks and voice, rendered her number with difficulty, as she was handicapped with a cold. When right, she can stand up with the best. Her gowns are beautiful, of expensive material and prettily designed to fit her well-formed figure. She offered a neat Egyptian dance in the second part very gracefully.

Pearl Briggs, a small soubrette with lots of ginger, danced her way through her numbers with plenty of speed. She, too, was working under a strain, suffering with a cold that interfered with her singing. She worked hard, however. Her dresses are likewise pretty.

Lettie Bolles, a most attractive blonde, and one of the prettiest young girls we have seen at the Star this season, was very successful as the ingenue soubrette. She is working better this season than at any time we have seen her in the past. Her voice is stronger and she is getting her numbers over better. She works easier and can deliver lines well.

Bill Colton is doing a character "straight." He is one of those old timers who understands the value of a laugh and works for one.

Bob Gilbert is doing "straight" and handling himself very well. This young fellow is a corking good eccentric dancer and gave a flash of what he can do in this line several times during the performance. He reads lines nicely and dresses well.

Jean Darro is the character comedienne. She has several opportunities to show what she can do and gets them over for good results.

Colton and Darro do a singing and dancing specialty early in the show that pleased.

"Hicky" La Van and Claire Levine do their piano, talking and singing specialty in the first part, and it went over very well.

Gilbert put over a corking good eccentric dancing specialty cleverly.

Gilbert and Pearl Briggs were successful in a singing and dancing specialty, in which both work hard.

One of the chorus girls did a dandy toe dance in the second part very gracefully.

The bits were the same as we saw last season and La Van was in every one of them, working his head off to get them over. We hope that next season, when this show comes along, Dixon will give us a new show and one that will compare with the one we saw last season.

SID.

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AND HIS
TID BITS OF 1920

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WITH SLIDING BILLY WATSON SHOW

HAROLD CARR

JUVENILE-STRAIGHT

WITH MILLION DOLLAR DOLLS

AMANDA LOVE

LEADING WOMAN

AL REEVES SHOW

NELLIE CLARK

INGENUE WITH THE BIG VOICE

VICTORY BELLES

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Hilarious Italian Musical Entertainers

NEW ACTS AND REAPPEARANCES

(Continued from Page 11)

LIEUTENANT RANDALL

Theatre—Proctor's 23rd St.

Style—Art.

Time—Ten Minutes.

Setting—In three.

This act is entertaining in more ways than one. It not only is a novelty, but the results of Randall's efforts are pleasing to the eye.

Randall uses foodstuffs as his paint and his hand as his brush, sprinkling a bit of yellow cornmeal here and a bit of red jello there, and covering all with a scintillating substance that glitters and finally develops into a picture. The various lighting effects also add to the beauty of his pictures.

His first picture is of a sail boat, after which he goes to work on another canvas and shows you a picture of Lincoln's birthplace, covered with snow. His feature picture is the last, a glimpse of the city of Rheims, burning, which is very realistic. His patter throughout, ought to be replaced with some new stuff and his act could then be used as an opener on a big time bill. B. O'G.

HAP HAZZARD

Theatre—Proctor's 125th Street.

Style—Tight rope and comedy.

Time—Ten minutes.

Setting—Three.

What at first appears to be the beginning of a miserable failure, winds up as a hit of unusual proportions. Hazzard starts in as a monologist. The drop is then raised, showing a slack wire apparatus.

Hap is a good looking chap, a veteran of the late war and is now carrying a steel arm as a result. He does some wonderful stunts, including the climbing of a ladder and going down on the other side and also seating himself on a chair. He is very much at home on the wire. We allow that he was only tried out when reviewed, but we would advise him to get someone else in the act to aid him in some of his feats, for he needs an assistant. B. O'G.

ROME AND CULLEN

Theatre—Orpheum.

Style—Eccentric dancing.

Time—Nine minutes.

Setting—In one.

The routine of Rome and Cullen is worked out on lines very similar to those of Lexey and Rome. Whether the Rome in this act is the same or the one who appeared with Rome and Quinn, is hard to say, for these two brothers seem to look exactly alike.

Rome and Cullen open with a song and then offer a series of eccentric soft-shoe dances, some of them containing comedy. Both boys are lively with their feet, but, but, at present, the act lacks something in the way of a punch. The routine can also be lengthened one or two minutes, without spoiling the act. G. J. H.

FLORENCE GAST

Theatre—Proctor's 125th Street.

Style—Singing and dancing.

Time—Fourteen minutes.

Setting—Two special.

Florence Gast appeared from the center of a very pretty drop and gave one the idea that she had just come from a choir. She sings a few very pretty songs, winding up by going behind the drop until only her face is left visible. She is also a very graceful dancer and displays a wardrobe that is well chosen. She also comes out in a sort of boyish make-up, wearing short white pants and some kind of a sailor's middie blouse. She is very pretty and has the knack of winning over an audience. Here is a big time act and it will not be long before it will be playing it. B. O'G.

J. SANTLEY & IVY SAWYER

Theatre—Palace.

Style—Musical Revue.

Time—Thirty-three Minutes.

Setting—All Special.

Pretentious offerings have been offered to vaudeville patrons in the past decade with big stars and gorgeous scenery to put over, but it can safely be said that none can come within a mile of this new act, produced by Hassard Short and entitled "Bits and Pieces."

Not alone do the principals do their work with finesse but the girls, including Hinda Hand, Dorothy Chesmond, Victoria Miles and Madeline Van, present their work like veterans. The act is put on in seven scenes, all beautifully set with appropriate colorings and draperies, and, as the curtain ascends, on the first, Santley is seen in bed, telephoning his future bride (Ivy Sawyer) on the opposite side of the stage, with "spots" playing on both. The conversation reveals that she desires to see some of the latest plays on Broadway, mentioning six. The curtain then descends and the plot of the piece is broken up into the following scenes:

Scene One—"Breakfast in Bed."

Scene Two—"My Lady Friends."

Scene Three—"East Is West."

Scene Four—"Greenwich Village Folies."

Scene Five—"Scandal" and "Tea for Three."

Scene Six—"Maytime," "Jack of Lantern," "Chu Chin Chow," and "Going Up."

After all these scenes, with "Memories" and excerpts from each, with Santley and Sawyer leading the numbers and the girls keeping in pace with the fast moving production, wherein many novelties are uncovered and a wealth of gorgeous wardrobe displayed, they offer "Some Pretty Day," a well written lyric with a catchy tune, telling of the "Wedding Day" as the "Pretty Day." Miss Sawyer is attired as a bride with four girls carrying a beautiful white train. They face up stage and a colored "Dan Cupid" performs the marriage ceremony. J. D.

CONNELLY, RAYMOND, WENRICH

Theatre—Colonial.

Style—Singing.

Time—Sixteen minutes.

Setting—In two (Special).

Wenrich starts the act at the piano and Miss Connelly and Raymond enter from opposite sides of the stage. Raymond in addition to possessing features that will make girls come to see the show, wears clothes like an advertisement for Hart, Schaffner and Marx.

Miss Connelly and Raymond meet in the center, and, after getting as close as possible to each other, sing a number about "You Know I Know You, etc." with Miss Connelly harmonizing. A dance follows the second chorus.

Raymond then follows with a number telling "Good-By Mary, Don't Come Back" and with a line in it about "many a girl who packs her trunk but never leaves." "Far From the Old Folks at Home," a number with a ballad title and a lot of blues in the melody, is rendered next by both Raymond and Connelly. "One Loving Caress" is also rendered by the two, following which Wenrich is given an individual inning in which to sing and play his old popular numbers. His latest is then announced and used for a closing number, being "Bamboola," a pleasing Oriental fox-trot.

All of the new numbers are very good. Those which aren't pretty, are catchy. The words to all of them are clever and, with such delineators of the melodies and lyrics as Raymond and Miss Connelly, what more can one desire? G. J. H.

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Park, Youngstown, O., 22-24; Grand, Akron, 25-27; Star, Cleveland, 29-Apr. 3.
 Abe Reynolds—Grand, Hartford, Ct., 22-27; Jacques, Waterbury, Ct., 29-Apr. 3.
 Best Show in Town—Victoria, Chicago, 22-27; Columbia, Chicago, 29-Apr. 3.
 Ben Welch's Show—Lyric, Dayton, 22-27; Olympic, Cincinnati, 29-Apr. 3.
 Behman Show—Gayety, Montreal, Can., 22-27; Empire, Albany, 29-Apr. 3.
 Beauty Trust—Gayety, Pittsburgh, 22-27; Park, Youngstown, O., 29-31; Grand, Akron, Apr. 1-3.
 Billy Watson's Parisian Whirl—Gayety, Omaha, Neb., 22-27; Gayety, Kansas City, 29-Apr. 3.
 Bon Tons—Palace, Baltimore, 22-27; Gayety, Washington, 29-Apr. 3.
 Bowery—Majestic, Jersey City, 22-27; Perth Amboy, 29; Plainfield, 30; Stamford, Ct., 31; Park, Bridgeport, Ct., Apr. 1-3.
 Bostonians—Gayety, Kansas City, 22-27; Gayety, St. Louis, 29-Apr. 3.
 Burlesque Revue—Gayety, Buffalo, 22-27; Gayety, Rochester, 29-Apr. 3.
 Burlesque Wonder Show—Stamford, Ct., 24; Park, Bridgeport, 25-27; Cohen's, Newburg, N. Y., 29-31; Cohen's, Poughkeepsie, Apr. 1-3.
 Dave Marion's Show—Columbia, New York, 22-27; Casino, Brooklyn, 29-Apr. 3.
 Follies of the Day—Gayety, Rochester, 22-27; Bastable, Syracuse, 29-31; Lumber, Utica, Apr. 1-3.
 Girls A-La-Carte—Empire, Albany, 22-27; Gayety, Boston, 29-Apr. 3.
 Girls of the U. S. A.—Jacques, Waterbury, Ct., 22-27; Miner's Bronx, New York, 29-Apr. 3.
 Girls De Looks—Cohen's, Newburg, N. Y., 22-24; Cohen's, Poughkeepsie, 25-27; Casino, Boston, 29-Apr. 3.
 Golden Crook—Berkell, Des Moines, Iowa, 21-23; Gayety, Omaha, Neb., 29-Apr. 3.
 Harry Hastings' Show—Empire, Brooklyn, 22-27; Empire, Newark, N. J., 29-Apr. 3.
 Hello, America—Empire, Toledo, O., 22-27; Lyric, Dayton, O., 29-Apr. 3.
 Hip Hip Hooray—Gayety, St. Louis, 22-27; Victoria, Chicago, 29-Apr. 3.
 Liberty Girls—Casino, Boston, 22-27; Columbia, New York, 29-Apr. 3.
 Maids of America—Casino, Philadelphia, 22-27; Hurtig & Seamon's, New York, 29-Apr. 3.
 Million Dollar Dolls—People's, Philadelphia, 22-27; Palace, Baltimore, 29-Apr. 3.
 Molle Williams' Show—Empire, Newark, 22-27; Casino, Philadelphia, 29-Apr. 3.
 Oh, Girls—Star and Garter, Chicago, 22-27; Gayety, Detroit, 29-Apr. 3.
 Peek-a-Boo—Star, Cleveland, O., 22-27; Empire, Toledo, 29-Apr. 3.
 Roseland Girls—Hurtig & Seamon's, New York, 22-27; Empire, Brooklyn, 29-Apr. 3.
 Rose Sydell's Belles—Columbia, Chicago, 22-27; Berkell, Des Moines, Iowa, 28-30.
 Sam Howe's Show—Bastable, Syracuse, 22-24; Lumber, Utica, 25-27; Gayety, Montreal, Can., 29-Apr. 3.
 Sight-Seeers—Miner's Bronx, New York, 22-27; Orpheum, Paterson, 29-Apr. 3.
 Social Maids—Gayety, Boston, 22-27; Grand, Hartford, Ct., 29-Apr. 3.
 Sporting Widows—Orpheum, Paterson, 22-27; Majestic, Jersey City, 29-Apr. 3.
 Star and Garter Show—Gayety, Washington, 22-27; Gayety, Pittsburgh, 29-Apr. 3.
 Step Lively Girls—Gayety, Detroit, 22-27; Gayety, Toronto, Ont., 29-Apr. 3.
 Twentieth Century Maids—Olympic, Cincinnati, 22-27; Star & Garter, Chicago, 29-Apr. 3.
 Victory Belles—Casino, Brooklyn, 22-27; People's, Philadelphia, 29-Apr. 3.

AMERICAN WHEEL

All Jazz Review—Majestic, Wilkes-Barre, 22-27; Majestic, Scranton, 29-Apr. 3.
 Aviator Girls—Park, Indianapolis, 22-27; Gayety, Louisville, Ky., 29-Apr. 3.
 Broadway Belles—Gayety, Sioux City, Iowa, 22-27; Century, Kansas City, 29-Apr. 3.
 Beauty Review—Armory, Binghamton, N. Y., 22-24; Auburn, 25; International, Niagara Falls, 26-27; Star, Toronto, Ont., 29-Apr. 3.
 Bathing Beauties—Haymarket, Chicago, 22-27; Gayety, Milwaukee, 29-Apr. 3.
 Cabaret Girls—Gayety, Minneapolis, 22-27; Gayety, Sioux City, Iowa, 29-Apr. 3.
 Cracker Jacks—Penn Circuit, 22-27; Gayety, Baltimore, 29-Apr. 3.
 Dixon's Big Review—Plaza, Springfield, Mass., 22-27; Grand, Worcester, Mass., 29-Apr. 3.
 Edmund Hayes' Show—Trocadero, Philadelphia, 22-27; Empire, Hoboken, 29-Apr. 3.
 Follies of Pleasure—Lyceum, Columbus, O., 22-27; Victoria, Pittsburgh, 29-Apr. 3.
 French Frolics—Century, Kansas City, 22-27; Standard, St. Joseph, Mo., 28-29.
 Girls From the Follies—Olympic, New York, 22-27; Gayety, Brooklyn, 29-Apr. 3.
 Girls From Joyland—Victoria, Pittsburgh, 22-27; Penn Circuit, 29-Apr. 3.
 Girls-Girls-Girls—Star, Brooklyn, 22-27; Plaza, Springfield, Mass., 29-Apr. 3.
 Grown-Up Babes—Englewood, Chicago, 22-27; Haymarket, Chicago, 29-Apr. 3.
 Jazz Babes—Grand, Worcester, Mass., 22-27; Howard, Boston, 29-Apr. 3.

Kewpie Dolls—Gayety, Louisville, 22-27; Empress, Cincinnati, 29-Apr. 3.
 Lid Lifters—Majestic, Scranton, 22-27; Armory, Binghamton, 29-31; International, Niagara Falls, Apr. 1-3.
 Midnight Maidens—Gayety, Newark, 22-27; Broadway, Camden, N. J., 29-Apr. 1; Grand, Trenton, 2-3.
 Mischief Makers—Gayety, St. Paul, 22-27; Gayety, Minneapolis, 29-Apr. 3.
 Monte Carlo Girls—Gayety, Milwaukee, 22-27; Gayety, St. Paul, 29-Apr. 3.
 Night Owls—Mt. Morris, New York, 22-27; Majestic, Wilkes-Barre, 29-Apr. 3.
 Oh, Frenchy—Empire, Cleveland, 22-27; Cadillac, Detroit, 29-Apr. 3.
 Pacemakers—Standard, St. Louis, 22-27; Park, Indianapolis, 29-Apr. 3.
 Parisian Flirts—Gayety, Baltimore, 22-27; Jolly, Washington, 29-Apr. 3.
 Pat White Show—Cadillac, Detroit, 22-27; Englewood, Chicago, 29-Apr. 3.
 Razzle Dazzle Girls—Howard, Boston, 22-27; Empire, Providence, 29-Apr. 3.
 Record Breakers—St. Joseph, Mo., 21-22; Standard, St. Louis, 29-Apr. 3.
 Round the Town—Empire, Providence, 22-27; Olympic, New York, 29-Apr. 3.
 Sliding Billy Watson Show—Broadway, Camden, 22-25; Grand, Trenton, 26-27; Trocadero, Philadelphia, 29-Apr. 3.
 Social Follies—Empire, Hoboken, 22-27; Star, Brooklyn, 29-Apr. 3.
 Some Show—Gayety, Brooklyn, 22-27; Gayety, Newark, N. J., 29-Apr. 3.
 Sport Girls—Folly, Washington, 22-27; Bijou, Philadelphia, 29-Apr. 3.
 Stone & Pillard Show—New Academy, Buffalo, 22-27; Empire, Cleveland, 29-Apr. 3.
 Sweet Sweetie Girls—Empress, Cincinnati, 22-27; Lyceum, Columbus, 29-Apr. 3.
 Tempters—Star, Toronto, Ont., Can., 22-27; New Academy, Buffalo, 29-Apr. 3.
 World Beaters—Bijou, Philadelphia, 22-27; Mt. Morris, New York, 29-Apr. 3.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
 Uniontown, Pa.—Tuesday.
 Johnstown, Pa.—Wednesday.
 Altoona—Thursday.
 Williamsport—Friday.
 York—Saturday.

CHAPLIN DIFFERENCES SETTLED

LOS ANGELES, Cal., Mar. 20.—The recently reported unhappy marital relations existing between Charlie Chaplin and his wife, formerly Mildred Harris, are said to have been smoothed over, an agreement having been reached in private by the two, it is understood. Although neither of the principals would discuss the matter, Kenyon F. Lee, counsel for Mrs. Chaplin, set at rest the rumors that his client was to start for Nevada to institute divorce proceedings against the comedian and stated that if any action is to be taken it will happen in Los Angeles.

As reported earlier in the week, Mrs. Chaplin was to have gone to Nevada to file a suit for divorce charging cruelty, neglect and persecution. She asserted in her complaint that Chaplin had deserted her and, several times afterwards, appeared at her home with threats that, unless she accepted a settlement of \$25,000 and filed a suit on nominal charges, he would institute a divorce action against her.

When the differences of the two became known, it furnished "meat" for quite a bit of gossip which included the names of other prominent stars. Rumor had it that it was not unlikely that Douglas Fairbanks, in case Mrs. Chaplin wins a divorce might make another bid for her hand, as he was an ardent rival of Chaplin before the latter married her. Movie folk are also speculating on who would attract Fairbanks' eye, Mildred Harris or Mary Pickford, who was recently divorced. Fairbanks' name has been linked with both.

RAY BUYS COHAN PLAY

Charley Ray has purchased the motion picture rights of "Forty-Five Minutes From Broadway," from George M. Cohan, at a price of \$50,000. This is one of the earlier plays written and produced by George M. Cohan and made \$100,000 in the first nine months of its run at The New Amsterdam theatre for Cohan.

Victor Moore, who played the role of Kid Burns in the legitimate production, will again be seen in that role, supporting Ray.

Buhla Pearl

Sunny Songs and Sayings

Direction: Horwitz-Kraus, Inc.

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"HARMONY IN A CHINESE LAUNDRY"

Direction CHAS. S. WILSHIN

JACK & NAYON

IN "A QUAINTE ACQUAINTANCE"

Direction RYAN & KENNY

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A CHILD FOR SALE

"A CHILD FOR SALE."—Graphic
Six Reels.

CAST.

Ruth Gardner.....Gladys Leslie
Charles Stoddard.....Creighton Hale
Paula Harrison.....Julia Swayne Gordon
William Harrison.....William Tucker
Walter Stoddard.....Bobby Connelly
Sylvia Stoddard.....Ruth Sullivan
Dr. Gardner.....William Davidson
Catherine Belle.....Anna Lehr

Story—Dramatic. Written and directed by Ivan Abramson.

Ivan Abramson's latest film production, "A Child For Sale," which he wrote and directed for the Graphic Film Company, is intensely interesting from start to finish. The dramatic momentum the picture attains at the outset is maintained throughout the six reels.

Every angle of the social problem, not sex, that the story sets forth, is outlined with uneering precision in the various situations, with the result that, rarely is there to be found a feature picture which unrolls with such perfect sequence as "A Child For Sale."

The story deals with the trials and tribulations, for the most part, of Charles Stoddard, a poor artist living with his wife and two children in Greenwich Village. As the result of his extreme poverty, his wife dies, leaving him to fight alone the battle of existence for the remaining family trio. He is driven to sell one of his children for \$1,000, to a rich but childless woman. He receives the money, but a short time after he has been parted from the child, the thought of it so distracts him that he returns the money to the woman and gets his baby back.

Through the illness of one of his children, he becomes acquainted with Dr. Gardner and his wife, Ruth, the wife's wealthy parents, the Harrisons, and Dr. Gardner's nurse, Catherine Bell. William Harrison is the artist's landlord, whose life he saves after a series of very interesting situations.

Finally, it develops that the landlord's wife is the mother of the poor artist, whom she hasn't seen since her former divorced husband carried off their son when he was a one-year-old infant and took him to England where he lived most of his life.

Mrs. Harrison tells the story to her daughter, the doctor's wife, and, together, they arrange to make life more comfortable for the poverty stricken artist and his children. This is done, with the result that several very dramatic problems are created, not the least of which is the doctor's suspicion that his wife has become unduly fond of the artist. In the end, the matter is straightened out by confession to the satisfaction of all concerned, including those who witness the picture.

The players in the picture have been splendidly cast. Thus, Gladys Leslie plays the role of the doctor's young wife in a thoroughly enjoyable and piquant manner. Creighton Hale, as the struggling artist, does some of the best dramatic work of his career in this picture, and Julia Swayne Gordon gave a beautifully sympathetic performance as the ultimately discovered mother of the artist. William Tooker looked and acted like the capitalist he portrayed, and Anna Lehr stood out prominently in her role of a nurse. William Davidson, as the doctor, acted intelligently, and, as for the children, Bobby Connelly and Ruth Sullivan, it is seldom that one finds children in the movies acting and deporting themselves with such keen histrionic acumen and intelligence.

All of which leads us to the conclusion that "A Child for Sale" will probably prove to be a box office winner of a high order, and make its author and director proud.

SELZNICK COMBINING OFFICES

The Selznick organization is now arranging for the combination of Selznick, National and Republic offices throughout the country. When this move is perfected it will mean a saving of about \$800,000 a year.

SUES FOR CONSOLIDATED STOCK

Andrew G. Steem has brought suit in the Supreme Court for 25,000 shares of stock in the Consolidated Film Laboratories and has obtained a temporary injunction restraining William J. Freeman from selling any of the stock unless the

shares claimed by the plaintiff are reserved for him pending the outcome of the suit. Those named as defendants in the suit are The Consolidated Film Laboratories, William J. Freeman, Chester D. Coram, Hector J. Streyckmans and Simon E. Duffin, Steem alleges that Streyckmans was general manager of the Palisade Laboratories and Coram was in charge of the Bay State Film Company.

Steem says that he conceived the idea of bringing these two firms together on a basis of co-operation and it was agreed on January 15, last, between him, Coram, Streyckmans and Freeman, that a corporation would be formed with 200,000 shares of stock, of which 100,000 would be sold to the public. Of the other 100,000 shares, Steem was to get 25,000 for bringing about the organization of the Consolidated Film Laboratories. The stock is now being sold but Steem claims that the defendants have refused to issue his stock to him.

PIONEER CHANGES TITLE

As a result of Flo Ziegfeld having secured a court order restraining Pioneer from exhibiting its Marie Doro film under the title "Midnight Frolics," Pioneer has decided to change the title to "Midnight Gambols."

MULLIN LEAVES GOLDWYN

Eugene Mullin, head of the Goldwyn scenario department in the East, will leave in about two weeks when his contract expires.

TAKE OVER SEVERAL COMPANIES

A \$5,000,000 corporation to be known as the Heelcraft Picture Corporation, was recently organized by R. C. Cropper and associates, to deal in the producing and distributing of short subjects exclusively. Temporary quarters are at 729-Seventh Avenue. The new concern has taken over all the releases, stars, and studios at Chicago, Long Branch and Hollywood, and all the business of the Bulls Eye Film Company, the Emerald Motion Picture Company of Chicago, the exchanges and business of the Bee-Hive Film Exchanges of Chicago, Milwaukee and Indianapolis and the Interstate Films of New York.

The releases taken over include The Texas Guinan two reel westerns, Alice Howell two reel comedies, the Billy West two reel comedies, the Moranti comedies, the William Franey one reel comedies, and the Burrud (Sunset) Scenics.

SELL STOCK TO PATRONS

CHICAGO, Ill., Mar. 18.—The new Palais Royal, the motion picture theatre planned for Kedzie avenue and Ainslie street, will have, as stockholders, five hundred of its patrons, who have subscribed to \$65,000 worth of its stock.

Joseph A. Shaffer, formerly with the Ascher Brothers, is at the lead of the promotion, it being his idea that every stockholder would mean a family of steady patrons. There is \$200,000 worth of stock issued, half preferred and half common. The preferred, par \$10, has been sold to the public. When they have received 100 per cent in dividends the profits will be divided, fifty-fifty, with the common stockholders.

Shaffer and Company have underwritten a loan of \$700,000 to finance the construction of the theatre. Another house is also planned by the company in the vicinity of Devon Avenue and Sheridan Road, also to be cooperative and seat 4,500.

PATHE SIGNS JUNE CAPRICE

June Caprice has been signed by Pathé Film Corporation, and, according to the terms agreed upon, will star in vehicles selected by Pathé to suit her style of beauty.

BELFRAGE SIGNS KEARNEY

DAYTON, Ohio, Mar. 21.—Pat Kearney, well known "straight" man, who for years has been Ben Welch's mainstay in selling comedy, has been signed by George Belfrage for his "Hip, Hip Hooray" Company next season.

DOING A MIRACLE PLAY

LOS ANGELES, Mar. 20.—Preparations are under way for the presentation of a miracle and a mystery play at the Little Theatre, the evenings of March 22 and 23, and the afternoon of March 24. One of these "Abraham and Isaac" is a fourteenth century dramatic composition, first performed at the Chester Cathedral in England. The other is "Nicodemus," written and played by Garnet Holme, under whose direction the performances will be given. In "Abraham and Isaac," the miracle play, Herbert Grimwood will appear as Abraham. Mr. Grimwood is an English actor, who has achieved success in character parts on the screen since coming to Los Angeles.

"Abraham and Isaac" will be enacted in the costumes of the ancient Hebraic time. The theme has to do with the journey up the mountain and God's commandment to Abraham to give up his son, as related in the Bible. In touching words, it is said, Isaac sends a farewell message to his mother and tries to comfort his father, assuring him that he is ready to lay down his life if God so wills.

At the final moment an angel of the Lord stays Abraham's hand, and informs him the great reward of his devotion has been earned.

"Nicodemus," the mystery play, is entirely imaginative and is founded on the saying always repeated when Nicodemus is mentioned, that he went to Jesus "by night." The action is supposed to take place on the first Good Friday. Nicodemus is fearful lest his friendship with the Messiah should get him into difficulties, for upon this wavering disciple has descended the heritage of Reuben: "Unstable as water, thou shalt not excel." The bitter fruits of his lack of character are shown with a dramatic emphasis, it is asserted.

Mr. Grimwood, who appears in "Abraham and Isaac" has never previously done any stage work in this city. His achievements abroad have been highly praised by the press, and John Masefield, the dramatist, in writing of Grimwood's performance of Pompey in his tragedy of "Pompey the Great" declared: "I more than admire his power and his genius."

The dramatic offerings to be staged by Mr. Holme are regarded as particularly suitable to the Lenten season, because of their religious character.

VROOM MATINEES OPEN

Edward Vroom began his long delayed series of Friday matinees at the Selwyn Theatre last week by reviving Edmond Rostand's romantic comedy "Cyrano de Bergerac," not seen on the metropolitan stage for some years.

Vroom, who for many seasons toured the country with Shakespearean companies, has for the past few years conducted a dramatic school in Boston, where from time to time, he has presented special matinee series in Jordan Hall.

Those who appeared in the cast at the Friday afternoon performance were Vroom, Charles Webster, Walter Kingsford, Elsie H. Kearns, Maurice Gass, Leo Leonard, Julian Greer, Marc Lobell, Albert Berg, Le Roi Operti, Richard Abbott, William Krake, Arthur Preston, James Wheller, William Stanton, David Johnson, John Roosenburg, James Wheatley, Jackson Powell, Russel Short, James Irwin Albert Berg, Arthur Choate, James Kimble, Richard Abbott, Felix Renaud, James Munster, Fritz Lee, William Woodruff, St. Clair Lewis, Content Paleologue and Shirley Ward.

The arrangement of the play and the staging were done by Vroom, assisted by William Tennyson.

Other plays to be presented are "The Merchant of Venice," April 9; "Hamlet," April 16; "The Devil's Holiday" and "Don Cæsar's Wedding," April 23, and "Cyrano de Bergerac" again on April 30.

SHUBERTS BUY PITT THEATRE

PITTSBURGH, Pa., Mar. 20.—Lee and J.J. Shubert have purchased the Pitt Theatre here. The price paid was \$850,000. The seller was the Metropolitan Life Insurance Company.

CAPITOL

This business of presenting opera grand at the Capitol may be very edifying, but, judging from the amount of enthusiasm displayed by the audience last Sunday, when "Papette" had its premier here, there is a lurking suspicion in our mind that its entertaining qualities make very little impression.

At the Metropolitan Opera House we can imagine a crowd going into ecstasies over the first duet in "Papette." For this little one-act romantic opera, composed by Pietro Floridia, with the libretto by Paul Jones, has a rich melodic flavor about it, at least two specially appealing duet numbers and a finale that vies in musical majesty with several longer works that have achieved world-wide popularity.

But its failure to arouse enthusiasm at this house may have been due to the inadequate interpretation it received from both the orchestra and the principal singers, except Cesar Nesi, the tenor, who managed to give a good account of himself vocally. The other principals, Wilfred Glenn, Edna Showalter, Bertram Bailey, Leonora Farriari and William Robyn, were lacking in animation in their acting and displayed no great amount of vocal ability at any stage.

The ensemble numbers were very well rendered and William Stewart staged the piece capably.

The feature picture was "Young Mrs. Clayton," a Paramount Artcraft production in which Ethel Clayton is featured. The story is one of Bronson Howard's and has been adapted for the screen in a very smooth manner. Ethel Clayton does some very good acting, her leading man, Harrison Ford, supporting her excellently.

Booth Tarkington's kid story "Edgar and the Teacher's Pet," presented by Samuel Goldwyn, proved to be a thoroughly delightful picture. Incidentally, this is the first of a series of boy stories, and if the others are as good as the first, they will all achieve success.

The Capital News, Hy Mayer's Travels, entitled "Such is Life 'Mong Dogs," and a picture showing the summer camps in N. Y. and the Y. W. C. A. completed the motion picture program.

SPIEGEL STARTING 3RD HOUSE

The Strand Theatre Company, through Max Speigel, its vice-president, has secured a twenty-one year lease and two renewals from William Vincent Astor on the premises, 246-256 (inclusive) West Forty-fourth street. The property joins the Little Theatre on the West and is directly opposite the Broadhurst Theatre. Henry Gibson, a real estate broker, made the deal.

Spiegel will take possession of the property on May 1st, when the buildings will start to be demolished. A new theatre, with a capacity of 1,600, will be erected there. The new house will be devoted to the presentation of high-class musical comedies exclusively, and will be known as "The House of Melody."

Some months ago Spiegel obtained control of the George M. Cohan Theatre which, however, he will not take over for some time yet. Thus, he will shortly have two houses into which to book any shows he may want to produce. In addition, he is building a house in Greenwich Village.

OPENING NEW STOCK CO.

MANCHESTER, N. H., Mar. 20.—The New Park theatre in this city has been taken over by Stanley James, of Washington, D. C., who secured control from the Couture Brothers, and will re-open in the course of three or four weeks with a stock company, which will play daily matinees, in addition to evening performances, with the exception of Fridays, when only evening shows will be given.

MARY PICKFORD GOING ABROAD

LOS ANGELES, Mar. 22.—Mary Pickford will go abroad this Summer to make three pictures, one in England, one in Ireland, and possibly one in the Orient. She will leave immediately upon the completion of a picture in which she is co-starring with Douglas Fairbanks. The production is now being held up as the result of an injured finger sustained by the latter.

While in England, the actress will be the guest of the Lord Northcliffe publications management. It is said that various country residences of titled Britons have already been offered her to live in. These she may use as background for the English pictures she intends to make.

HAS PLAY ON INCOME TAX

Walter Hast has a new play by Frank Gregory, stage manager of "Scandal," and called "Income Tax."

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 17)

Cliff Bragdon, comedian of the "Million Dollar Dolls," purchased a new seven-passenger Paige Sedan last week before he left New York for his Western trip.

Scottie Fridell and Cliff Bragdon were initiated into the Elks in New York Sunday. They are both members of the Rochester local No. 24.

Dudley Diggers, of "Jane Clegg," was the principal speaker at the monthly meeting of The Irish Literary Society in the Hotel McAlpin last week.

Dallas Welford, William Roselle, Florence Carrette, Vera Rial, James Cormican, Catherine Carroll, Eva Condon, and Pero Benton, have been engaged for the cast of "Oh Henry."

Jack Murray has recovered from an operation undergone in the American Theatrical Hospital, Chicago.

Mrs. Flody Rathburn, dancer with the Stewart and Rathburn act, who has been ill for several weeks in Chicago, has fully recovered and will rejoin the show this week.

Henry Belmar, motion picture producer, is convalescing at the American Theatrical Hospital, Chicago.

Mabel Clark, of the "Winter Garden" company, who recently underwent an operation in Chicago, will return to her company this week.

Jack "Scotch" Mack, has fully recovered from a recent indisposition.

Mrs. Elizabeth Coyne has undergone a nasal operation in the American Theatrical Hospital, Chicago.

Dorothy Smith, of "Step Lively Girls," has recovered from a recent illness and rejoined her company.

Mona Modo has been engaged by the Shuberts for the "Florodora" revival.

Tessie Lawrence, who for some time had been ill at St. Mary's Hospital, Pittsburgh, has recovered and is with Theda Bara's show.

Irving Fisher, pianist with Bradley and Arding, is ill at Los Angeles. Paul Martin, musical director of the "Little Cottage" company, substituted last week without any rehearsals.

The topmounter of the Four Hags, playing the Palace, New Britain, fell and injured his head, forcing the act to cancel last week.

Charles A. Bird, general manager of the William Fox interests, is recovering from a painful operation.

Frank Marino, of Marino and Maley, was unable to open at the Orpheum, Oakland, last week, owing to influenza, and Dan Maley was forced to do a single.

Nate Leipzig, who recently underwent an operation for appendicitis, is recovering rapidly and expects to be about this week.

Eugene Foxcroft, who resigned from the Guy Bates Company and joined the American Red Cross in 1919, has recovered from a nervous breakdown.

Frank Farnum was forced to leave the Vie Quinn act last week at Des Moines, Ia., to undergo an operation of the throat.

JANE and GLORIA

"JUST TWO GIRLS"

IN VAUDEVILLE

BOB Ward Bros. AL

"BERTIE AND ARCHIE"

LEROY AND MABEL HARTT

PRESENT

"LOVE IN THE SOUTHLAND"

A STORY TOLD IN SONGS OF THE EARLY '20'S

Direction, ROSE & CURTH

SARGENT and MARVIN

TWO BOYS FROM CALIFORNIA

IN MUSICAL NOVELTIES

Direction BOB BAKER

Pat Kearney

MANY THANKS TO ALI
Signed with
GEO. BELFRAGE'S 1920-2
"HIP HIP HOORAH GIRLS"

Read the Clipper Letter List

GET THIS!!

FOR STOCK BURLESQUE **WANTED**
CHORUS GIRLS

\$25.00 52 WEEKS IN NEW YORK CITY
A WEEK PONIES AND MEDIUMS ONLY
APPLY IN PERSON

PRINCIPALS COMMANDING BIG SALARIES ONLY CAN OBTAIN CONTRACTS FOR ONE YEAR'S WORK IN N. Y. CITY FOR SEASON 1920-21.

GET IN ON THIS AND BEAT THE ROUGH ROAD AND BAD SLEEPER JUMPS
APPLY

MINSKY BROTHERS
NATIONAL WINTER GARDEN
2ND AVE. AT HOUSTON STREET

BOB GILBERT

THE ECCENTRIC DANCING STRAIGHT MAN

HENRY P. DIXON'S BIG REVIEW

ALEX AND MADELINE **THE BRISSONS** NOVELTY ENTERTAINERS

ALICE ISABELLA

DANCING INGENUE

DIRECTION ROEHM & RICHARDS

BLUE BIRDS

ALICE RECTOR

Male Impersonator

7910 Third Ave., Brooklyn, N. Y.

Exhibition Dancer

DE LOACH & McLAURIN

GLOOM ASSASSINATORS
HARMONY SINGING AND DANCING

Direction—MATHEWS & MILLER
U. S. O.

BILLY **WINKLE AND DEAN** AL
EX BARTENDERS
ORIGINAL SONGS WITH A KICK
BOOKED SOLID DIR, HORWITZ & KRAUS

THE BROWER TRIO

(BOBBY BROWER) (MARIE LA HOMA) (JIM BROWER)

"A STUDY IN SYNCOPATION"

DIRECTION—NORMAN JEFFERIES

PLAYING UNITED TIME

BELLE MEYERS IN VAUDEVILLE
JUST SONGS

THE GOLDEN BIRD

Presented by

LORRIANE EVON

BOOKED SOLID DIRECTION—SAM BAERWITZ

TOM **GORDON and GERMAINE** FRANK
BOOKED SOLID. U. S. O.

WIN ILIODOR SUIT

Iliodor and the Iliodor Picture Company won a decision last week in the Appellate Division of the Supreme Court against Benjamin Blumenthal and the Export and Import Film Company, which makes permanent the injunction recently obtained restraining the latter from distributing, renting or selling a motion picture entitled "The Tyranny of the Romanoffs, with Iliodor," and which also orders an accounting by the defendants of the profits of the film.

It was claimed in the action that Iliodor had entered into a contract with the Goldwyn Pictures Corporation, by the terms of which the corporation had exclusive right to his services and the use of his name for two years was vested in the Iliodor Picture Corporation, which produced a picture entitled "The Fall of the Romanoffs, with Iliodor."

About the same time that this feature was released, Blumenthal, president of the defendant company, released a feature entitled "The Tyranny of the Romanoffs, with Iliodor," and attorneys for Iliodor and the Goldwyns immediately obtained an injunction to restrain the defendants from distributing the film.

It was claimed in the complaint that the defendants had obtained a picture of Iliodor by fraud and used it in their film, thereby causing Iliodor to commit a breach of contract with the plaintiff.

CRITERION CHANGES APRIL 24

The Criterion Theatre, Broadway and Forty-fourth street, will be turned into the first long-run motion picture theatre, Sunday, April 24, under the supervision of Dr. Hugo Riesenfeld, well known for his work in managing the Rivoli and Rialto theatres.

The first production booked for the new house is Cecil B. DeMille's "Why Change Your Wife," which will stay at the Criterion indefinitely. No announcements as to the details of the program will be made before the opening day.

Dr. Riesenfeld plans to offer a surprise, a form of entertainment that will be different from that offered at the Rialto and Rivoli and still combine the basic elements of big pictures and music. The work of remodeling the lobby will be begun in time to allow the opening of the house on the date set and still not interfere with the run of Lionel Barrymore's play, "The Letter of the Law," which will be moved some time prior to the opening date.

BRADY TO PRODUCE

William A. Brady, who recently sailed for Europe, has organized the Brady Film Corporation, to produce motion pictures. He has interested Jules Brutatour, who is contributing both capital and experience. Work will be started April 15 in the Paragon studios which will be used exclusively for the Brady productions.

Travers Vale, associated with Brady for three years in the old World company, during which time he directed Alice Brady, Ethel Clayton and many other stars, will serve as director-general and be in charge of all productions made. All other directors will produce under his supervision. John Cromwell, also associated with Brady for many years, has been named as Vale's secretary.

The entire wealth of Brady plays will be filmed. "Life" which will have an all-star cast will be the first to be picturized, followed by "The Man Who Came Back" and the rest of the Brady dramatic output.

MITCHELL LEWIS SUES WILLIAMS

Mitchell Lewis has brought suit in the Supreme Court against Cyrus J. Williams for \$37,000. Lewis claims that, in 1918, he agreed to act in six films to be produced by Select and that he and Williams were to receive 65 per cent of the gross receipts. It was decided, later, that he was to receive \$500 a week while acting and, he says have 25 per cent of the share received by Williams from Select.

Lewis claims that he has completed five films which have been released and that Williams is entitled to \$148,000, of which he is to receive \$37,000 that has not been paid.

ROBERTSON-COLE BUSY

Besides having purchased for release "The Fortune Teller" and "Grumpy," Robertson-Cole has a number of important feature pictures in the offering which promise to startle the motion picture world. Besides arranging for new pictures every day, this company has contracted for a picture by Otis Skinner in "Kismet," Georges Carpentier, for whom Willard Mack, the playwright, is now writing an original story; Sessue Hayakawa, who has been signed for a period of four years; Dustin Farnum, for whom stories are now being selected; Sir Ernest Shackleton in his dash to the South Pole and Albert Capellani, who was recently signed as a producing ally and who is now working on a story which he predicts will overshadow any of his previous accomplishments.

START NEW LOEW HOUSE

Marcus Loew has ordered thirty families living in numbers 223, 225, 227, 229, and 231 West Eighty-third street and also in 2304 Broadway, to move so that these buildings may be torn down, after which work will be begun on the erection of the motion picture theatre Loew intends building there. Mr. Loew is doing everything possible to aid the families in getting new quarters in which to live.

BAKER TO PRODUCE

LOS ANGELES, Mar. 19.—Tarkington Baker, who came West from New York some months ago to assume general charge of Universal City, has resigned and is now on his way to New York where he will make arrangements for his own producing business and stories. He plans to release six productions a year, but nothing has been said about the releasing organization.

BLACK TO BUILD AGAIN

CAMBRIDGE, Mass., Mar. 20.—The Black New England Theatres, Inc., has closed a deal through Alfred S. Black, whereby the College House property and a large tract of land in the rear of Harvard Square comes into its possession for the purpose of building a new theatre.

The house will be of the high class type and will have a seating capacity of 2,000.

FILMING "CIVILIAN CLOTHES"

HAVANA, Cuba, Mar. 19.—Thomas Meighan is now working with a company of eleven on the motion picture production of "Civilian Clothes." The film is being produced by Oliver Morosco, who put out the legitimate companies.

WEISS LEAVES 1ST NATIONAL

CHICAGO, Mar. 19.—Harry Weiss has resigned as manager of the First National Exchange of Chicago, effective March 20. He has been with First National since it was organized by Nathan Ascher and Aaron Jones. His successor is not known, as yet.

FOX HAS NEW DETROIT MANAGER

DETROIT, Mar. 18.—A. Sidney is now house manager of William Fox's Washington Theatre here, succeeding Jack Lawrence, who has been transferred to the Terminal Theatre, Newark, N. J.

CLEO MADISON ENGAGED

Cleo Madison has been selected by Bert Lytell for "The Temple of Dawn," his next picture. Dallas Fitzgerald is directing it. Miss Madison was the last word in daredevilry some time ago, while with Universal.

RIALTO-RIVOLI BILLS

Wallace Reid in "Excuse My Dust" will be the feature picture at the Rivoli this week. At the Rialto, Dorothy Gish is being shown in "Mary Allen Comes to Town."

THIEVES LOOT MILES THEATRE

DETROIT, Mar. 20.—The Miles Theatre here was broken into last week by three armed robbers, who took \$5,200 from Mrs. Marie F. Ryan, cashier of the house.

CITY THEATRES

Happy Days FOR EVERY ONE
EVERY DAY At THE HIPPODROME
MATINEE Happy Prices—Seats 8 Weeks Ahead

REPUBLIC Theatre, 42d St. W. of Broadway. Eves. Mats. Wed. & Sat.
MARJORIE RAMBEAU in
"THE SIGN ON THE DOOR"

Knickerbocker B'way & 38th St. Eves. 8.30 Mats. Wed. & Sat. 2.30
THE SUNSHINY CAPE COD COMEDY

"SHAVINGS"
"Like going on a Summer vacation."—
Evening World

LYCEUM West 45th St. Eves. 8.15. Mats. Thurs. and Sat. 2.15.

DAVID BELASCO Presents
INA CLAIRE in a New Comedy by Avery Hopwood
THE GOLD BIGGERS

Belasco W. 44th St. Eves. 8:15
Mats. Thurs. & Sat. 2:15

DAVID BELASCO Presents
LEONORE ULRIC In "The Son-Daughter"

A play of New China by George Scarborough and David Belasco

HUDSON Theatre, West 44th St. Eves. 8.30 Mats. Wed. & Sat. 2.20

BOOTH TARKINGTON'S New Comedy
CLARENCE

ELTINGE Theatre, West 42nd St. Eves. 8.30 Mats. Wed. & Sat. 2.20

A. H. WOODS Presents
FLORENCE MOORE In "BREAKFAST IN BED"

B. F. Keith's Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25, 50, 75, \$1, \$1.50

PALACE 14th Street, Near 3rd Av.
JOSEPH SANTLEY & IVY SAWYER, HOUSE OF DAVID BAND, Langdon & Co., Lilly Lena, Mlle. Rialta & Co., Morris & Campbell, Kinnograms, WM. & GORDON DOOLEY with the MORIN SISTERS.

OLYMPIC 11th St. and 5th Ave.
Girls from the Follies

Next Week—ROUND THE TOWN

Mt. Morris Theatre 11th St. and 5th Ave.

Playing American Wheel Shows—This Week
NIGHT OWLS

Next Week—WORLD BEATERS

Brooklyn Theatres

STAR Jay Jr. Fulton St. Mat. Tel. Main 1893. Daily

Girls, Girls, Girls
Next Week—SOCIAL FOLLIES
Thursday Evening—Wrestling
Under Direction of Goe, Bothmer
Every Sunday—2 Big Concerts

Casino Theatre This week

VICTORY BELLES
Next Week—DAVE MARION SHOW

FILM FLASHES

Carle Carlton sold the rights to "Children Not Wanted" to Selznick on the eve of his sailing for London.

Lowell Sherman has been signed by D. Griffith for the villain in "Way Down East."

Marie Shotwell has been chosen for one of the leading roles in "Civilian Clothes."

Roy McCauley's serial "The Evil Eye," starring Bennie Leonard, has a young woman who is virtually new to the screen in Ruth Dwyer.

Eileen Percy has just signed a new contract with the Fox Film Company and will play opposite Tom Mix in "The Untamed."

Sessue Hayakawa has closed a contract with Robertson-Cole which covers his service with them for the next four years.

J. N. Naulty, general manager of the eastern studios of Famous Players-Lasky has gone to Chicago with John Robertson to inspect studio conditions there.

Mr. and Mrs. George Randolph Chester are writing a new scenario entitled "The Son of Wallingford" and, while it will be an entirely different story from "Get Rich Quick Wallingford," it will have some of the same characters.

Joseph Brandt last week received the print of Henry B. Walthall's latest picture "Parted Curtains."

Frank Duffy, sales manager for Pathé Exchange, Inc., has tendered his resignation.

The title of the second Polly Moran one-reel slapstick comedy production by the National Film Corporation, has been changed to "A Scrambled Romance."

Republic Distributing Corporation will soon release "Common Sense," a five-reel production directed by Louis William Chaudet. The cast includes Vola Vale and Ralph Lewis.

Managers of the Republic branch offices are to be included in the second annual convention of the Selznick managers at the Astor Hotel beginning April 5th.

The next Frank Keenan picture will be another moral lesson and will be released under the title of "Dollar for Dollar."

The second comedy of the Mrs. Sidney Drew series will be released on April 18. The title of it is "The Stimulating Mrs. Barton," featuring John Cumberland.

E. A. Eschmann, manager of the Chicago Pathé office, has been appointed feature sales manager of Pathé Exchange, Inc.

Edward Dillon has been engaged by Metro to direct Viola Dana in "Parlor, Bedroom and Bath."

Gertrude Ellington, a newcomer in the screen world, has made her debut in one of the principal supporting roles opposite Earle Williams in the Vitagraph production "The Fortune Hunter."

Samuel Goldwyn, of the Goldwyn Motion Picture Company, sailed for London last week on board the Mauretania.

Phillip W. Masi has been added to the directing staff now engaged in filming the Herbert Kauffman editorial subjects, the series of which is now under way at the Fort Lee studios.

W. H. Kent, formerly assistant branch manager of Select's Detroit office, has been made manager of the Toronto office of the same company.

A. H. Miller, slated to become special assistant to Frank J. Hampton, has been assigned some special work at the Selznick Bronx studio.

The Elaine Hammerstein production which has been titled "The Shadow of Rosalie Byrnes," is now being cut by George Archainbaud. The theme of the story will be published this week.

Tyrad Pictures, Inc., has purchased "The Scar of Shame," a five-part drama starring Lucille De Tar, supported by Florence Hackett, Charles Eldridge, Mabel Young, and Alex Rene.

Florence E. Turner, formerly with Vitagraph, will return to the screen in a one part comedy entitled "Stenographer's First," to be sold by Radin Pictures.

"Burnt Wings," featuring Frank Mayo and Josephine Hill, will be the special attraction in the Universal release program next week.

Norman Kerry has returned from California and brought with him a wife. He returned to accept the leading male role in a new Marion Davies picture. The couple is stopping at the Biltmore.

Empire Theatre Ralph Avenue and Broadway
Harry Hastings Co.
Next Week—Roseland Girls

GAYETY Throop Ave. Broadway

SOME SHOW
Next Week—Girls from the Follies
Every Sunday—2 Big Concerts

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List

William Burt, connected with the George B. Seitz organization for some time, has been made casting director and will be in charge of the casting for all serials in the future.

Tommy Carr, fifteen years old, will play a part in the Pathé serial, "Velvet."

Argus Enterprises, Inc., has finished its second McLaughlin production and titled it "Hidden Charms." The picture is adopted from Thomas Moore's poem "Believe Me, if All Those Endearing Young Charms."

George McGuire, formerly chief of the cutting department at the Metro Studios, Hollywood, is now in New York, where, after a brief vacation, he will assist Maxwell Karger with productions at Metro's Sixty-first street studios.

Abraham Lehr, vice-president of Goldwyn Pictures, is now in New York after an absence of two years on the Coast.

Charles C. Pettijohn, vice-president of Selznick, declined the position as secretary to the national committee on Americanization last week.

Mildred Cheshire, Theodore Westman, Jr., and William B. Carlton will support Olive Thomas in "The Flapper."

Walter McGrail, Beatrice Joy, Ora Carew, Clara Horton, Colin Kennedy, Joseph Swickard, Bubby Post, Claire McDowell, Leo White and Helen Howard will be seen in the film version of "Blind Youth."

Oscar A. C. Lund, formerly director for World and Fox, has left for Sweden, where he will make several pictures, returning with the negatives in the autumn.

Albert Capellini has signed a two-year contract with Robertson Cole to make specials. He will probably do four a year.

H. Thompson Rich has completed his first script for Metro, a picturization of Eugene Walter's drama "Fine Feathers," in which May Allison will be featured.

SELECT SETS CONVENTION DATE

The home office and branch employees of the Select Pictures Corporation will hold the second annual convention of that firm at the Hotel Astor starting April 5. It will run for six days. It is expected that the convention will have a larger attendance than ever.

The first meeting will be an informal one and will be held on Monday morning in the home office. The first business session will be held on Monday afternoon at the hotel.

GET EXPLORING FILM

Robertson-Cole has secured for early release a film of Sir Ernest Shackleton's South Pole exploring expedition called "The Bottom of the World." It contains a complete record of the expedition from the time it left England to the time it arrived back at Valparaiso.

FARNUM'S CONTRACT EXPIRES

Dustin Farnum's contract with the United Picture Theatres has expired and there has been no renewal. It is reported that Farnum has been signed by Robertson-Cole, but the latter has refused to either confirm or deny it.

GETS 3 COAST HOUSES

SAN FRANCISCO, Mar. 20.—The Paramount-Artcraft Corporation has taken over the California, Imperial and Portola theatres here, according to report. The deal was put through by H. D. N. Connick and the price is said to be \$3,000,000. The California theatre, conceded the finest picture house on the Coast, has been reported to have been sold outright, and, in the event of this report being true will net \$500,000 to the California theatrical men. The other two houses were taken over under long term leases.

FAMOUS PLAYERS INCORPORATE

SAN FRANCISCO, Mar. 19.—The Famous Players-Lasky Corporation of California recently filed articles of incorporation under California laws, with a capital stock of \$12,000, to deal in the entire field of film production and exhibiting. The incorporators are J. A. Pritchard, M. Christian, I. M. Golden, V. B. Clement, S. F. Walter, John P. Meehan, H. G. Rosebaum, G. Vizza, H. D. Shanks, G. B. Huff, W. A. Mead, J. M. Battinourt, Sydney Cohen, A. Laurizella, and J. J. Partridge.

"FOLLIES" BREAKING RECORDS

CLEVELAND, Mar. 22.—The "Ziegfeld Follies," which opened here to-night for a week's engagement, will probably establish a record for a week's receipts by the time it leaves. For, already the advance sale totals \$36,000, this having been taken in at the box office up to last Saturday, two days before the "Follies" got into town from St. Louis. As a matter of fact, all but a few gallery seats have been sold and there is no question but that they, too, will be disposed of by to-morrow.

There is talk of a special matinee next Friday, and should the extra show be given, there is no doubt but what the "Follies" will leave here with a gross receipts record of at least \$40,000 for the week.

Last week, the show played at \$49,800 in St. Louis.

COLLEGE PLAYERS TO TOUR

HANOVER, N. H., Mar. 19.—The Dartmouth Dramatic Association has arranged a week's tour of their players to give performances of "Oh Doctor," which met with success in its out of town production last season. The show has been somewhat revised and has had material added to it.

The tour will open in Brookline, Mass., on March 22 in Whitney Hall. From there they will go to Worcester, Lawrence, Concord, and Keene.

NEISS SHOW STARTS MAY 1ST

V. I. Neiss will open the 1920 season of his Canadian Victory Show at Welland, Ontario, on May 1st. The show has been booked up for twenty-six weeks, including Old Boy Reunions, Old Home Weeks, celebrations and carnivals.

The show will also appear at eight Canadian fairs, where it has been seen every year for the past eighteen seasons. Neiss has purchased many new amusement contrivances and also signed a few new acts.

"FLORODORA" TO GET \$5

In keeping with the high top prices charged for several premiers during the season, the Shuberts have announced a \$5 top for the opening night performance of the "Florodora" revival, at the Century, April 5. Other nights, except Saturday, when the top will be \$3.50, orchestra admission will bring \$3 a head.

SUES FOR COMMISSIONS

Wirth, Blumenfeld and Company, the circus booking agents, are suing Richard F. Ringling and Fred Bradna, ring-master, for \$1,000. The action was brought in the Third District Municipal Court.

The booking agents, through their attorney, Samuel W. Tannenbaum, claim that the circus owners have failed to pay them an aggregate of \$1,000 in commissions for booking the circus in various New England towns.

Ringling is the son of one of the Ringlings who own the Ringling-Barnum and Bailey Circus.

CHATTERTON HAS NEW PIECE

Rehearsals of "Just Suppose," by A. F. Thomas, which has been chosen as Ruth Chatterton's next starring vehicle, will begin Easter week. In view of this, Henry Miller has changed his plans for daily matinees of the "Famous Mrs. Fair," Easter week. Only a special Easter Monday matinee will be given, in addition to the regular Thursday and Saturday afternoon shows.

BLANCHE RING'S UNCLE DIES

BOSTON, Mar. 22.—Blanche Ring's uncle Reuben Ring, died here last week. He was the brother of Jimmy Ring, the comedian with the old Boston Museum Stock Company. Miss Ring was in town to attend the funeral.

JAMES MADISON Says—

The ideal act is that which advances the performer, satisfies the booker and enthralls the audience. At 1493 Broadway, New York, I write this sort.

UNIVERSAL CONTROL CHANGING

In a deal involving several million dollars, one of the largest in the history of the moving picture industry, control of the Universal Film Manufacturing Company will be unified within the next day or so in the hands of its president, Carl Laemmle, and its vice-president, R. H. Cochrane. This will be brought about by the purchase by these two officials of the holdings of P. A. Powers, at present the treasurer of the concern and its second largest stockholder. The Universal is the oldest and one of the largest film companies.

Mr. Laemmle and Mr. Cochrane have held an option on Mr. Powers' stock, which still has a month to run, but it became known today that they will exercise this option and acquire the stock. Mr. Powers has been the heaviest stockholder in the Universal next to Mr. Laemmle, and was one of the company's original stockholders when the firm was organized in May, 1912.

Reports have been circulated in moving picture circles for several weeks that there was a possibility of such a deal being consummated, but no statement could be obtained from any of the principals until today, when Mr. Laemmle and Mr. Cochrane in admitting that they held an option of the Powers stock, announced:

"We will exercise this option as soon as the papers can be drawn up."

Mr. Laemmle stated that by acquiring the Powers' stock he and Mr. Cochrane would be the sole owners of Universal. It was further announced that there will be no changes in the personnel of the organization except the retirement of Mr. Powers as treasurer. The friendliest feeling is said to exist between all parties involved.

Mr. Powers has considered this move for several months. In discussing the option and the proposed sale, he explained that his other business interests have assumed such proportions that he desires to be relieved of his duties with the Universal company.

The three principals of this deal have been associated throughout the history of the Universal and were original stockholders. The company was formed in May, 1912, by a consolidation of several independent film manufacturers, the most important of which was the Film Company, owned and operated by Mr. Laemmle. Among other interested in the new company were Charles Bauman, of the New York Picture Company, and W. H. Swanson, the manufacturer of Rex pictures.

The new combine was formed to wage war against the Patents Company, an organization endeavoring to prevent the independent manufacture and sale of moving pictures in the United States. It took up the fight of the Motion Picture Sales Company, the distributing agency for independent film manufacturers.

Mr. Laemmle had been in the film business only a few years at that time. Mr. Cochrane had been his close associate from the start. The present vice-president of Universal and his brother, P. D. Cochrane, now at the head of the Universal poster department, conducted an advertising agency in Chicago prior to their entrance into the moving picture world.

Among the accounts they handled was the advertising of a department store in Oshkosh, Wis. Carl Laemmle was one of the officials of that store. Amassing several thousand dollars, Mr. Laemmle determined to break away from the department store and start his own business. He went to Chicago and sought the advice of his advertising friends, the Cochranes. He wanted to put his money into some small article of popular demand.

Impressed by the unusual opportunities offered by the moving picture, then in its infancy, he enlisted the Cochranes brothers in his support and launched into the film business. The Cochranes threw their talents heartily into the new field. R. H. Cochrane, already an advertising expert of note, began to force new ideas into the struggling moving picture business. Some of the most important steps in the advancement of moving picture advertising were of his original. He has been one

of the most important figures in the screen world.

The Universal Company had an up-hill fight, not only against the Patents Company, which it finally defeated, assuring the future of all independent film concerns, but also because of internal disputes. Charles Bauman, its first president, was forced from his position shortly after the company was formed, and Mr. Laemmle, recognized as the leader of independent film men, placed in his stead.

Shortly after taking office, Mr. Laemmle went to Europe and opened the first American independent manufacturer's office. Upon his return 12,000 acres of land in the San Fernando Valley, California, were purchased, and Universal City, today the largest moving picture plant in the world, began.

Many of the far-reaching innovations in the film business were inaugurated by Universal. It introduced the first stage stars to the screen. It made the first five reel pictures. It released the first actual motion picture of war, scenes taken in the Balkans. Practically every well-known screen star today was at one time in the employ of Universal. Many began their screen careers under the Universal banner.

The Universal Film Manufacturing Company is a distributing organization as well as a manufacturer of moving pictures. Today it is the largest and most complex film concern in the world. It has more than half a hundred branch exchanges throughout the United States. It has its own branch exchanges in all parts of the globe and constantly is adding to its foreign film exchange centers.

METRO IS BUSY

Six companies on the West coast and one in the East are getting under way on the big special production which will constitute the fourth round of Metro's "fewer and better" pictures series of photoplays adapted from big stage successes and best-selling novels.

Within the studios in Hollywood there is especial interest attached to the progress of these productions, inasmuch as Maxwell Karger, director general, is in New York at present superintending Metro's plans to begin making pictures on a large scale in the East, and hence the several screen directors entrusted with the task of making members of the "Perfect Thirty-Six" will be entirely responsible for those productions from start to finish.

The fourth round of the "fewer and better" series includes May Allison in Eugene Walter's masterful drama of a woman's love of luxury, "Fine Feathers"; Bert Lytell in a picture version of a colorful and gripping novel of India, by I. A. R. Wylie and entitled "The Temple of Dawn"; Viola Dana in the uproarious boudoir farce, "Parlor, Bedroom and Bath," from the stage hit by C. W. Bell and Mark Swan; Alice Lake in "An Outsider"; a second Herne play, this one by the daughter of the author of "Shore Acres," Julie Herne; a third, all-star cast melodrama from the Drury Lane Theatre in London, "Hearts Are Trumps," by Cecil Raleigh; Taylor Holmes in a picture version of one of the stage hits which contributed so much to William Collier's popularity, "Nothing But Lies," by Aaron Hoffman; and Mitchell Lewis, in the first of his cinema productions of four Jack London novels, this one being "Burning Daylight."

No definite word has as yet been forthcoming from the big Metro studios in Hollywood, California, where the "fewer and better" pictures so far have been made, regarding the choice of director for the production of the Eugene Walter play, "Fine Feathers." This, it will be recalled, was produced several years ago in New York with a cast as notable as the suc-

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cess the play enjoyed, including as it did Wilton Lackaye in the "heavy" role, and Robert Edeson as the young chemical engineer whose suburban home did not come up to the dreams of his thoughtlessly selfish wife. H. Thompson Rich has prepared the script for this striking play of American life.

"The issue of such a play as this on the screen today," said a Metro official at the New York offices this week, "is particularly timely. Naturally the title of the drama alone is tremendous in its advertising value, being one of the biggest things ever done by that playwright, Eugene Walter, whom David Belasco recently nominated as his selection as the greatest living writers for the stage in this country.

"It is a play which follows with fearlessness and inevitability, unswerving logic the result of extravagance. Nearly every paper and magazine in the country is pointing out to the public, in these times of skyscraping prices, that the solution of the high cost of living and the bringing of articles down to pre-war levels depends chiefly upon collective individual thrift. And so now this play not only depicts with unsparing fidelity a cross-selection of representative American life and ideas, but carries with it the weight of a vital message."

Bert Lytell's part in "The Temple of Dawn" will come as a marked contrast to his last two characters, that of the immaculate and brilliant young Montreal lawyer, Charley Steele, in Sir Gilbert Parker's "The Right of Way"; and of the title character of "Alias Jimmy Valentine," the reformed crook Paul Armstrong's great melodrama made world-famous.

In "The Temple of Dawn," Lytell will be seen as an English army officer, Leigh Dering, who, through unfortunate circumstances becomes an outcast in India, and there later "finds himself." Arthur Zellner, recently added to the Metro scenario staff, prepared this immensely human and dramatic story for the screen, before leaving Hollywood for New York to join Maxwell Karger. In the interval between the finishing of "Alias Jimmy Valentine" and the beginning of "The Temple of Dawn," Mr. Lytell has been snatching a short vacation in San Francisco. He is expected daily in Hollywood now to begin upon the depiction of his latest part.

"Parlor, Bedroom and Bath" will be something of a novelty, too, for Viola Dana, a last seen in "The Willow Tree," by J. H. Beirimo and Harrison Rhodes; and recently having completed "Dangerous to Men," from the drama by H. V. Esmond. Edward Dillon, one time director of Irene Castle, Madge Kennedy, Ann Pennington, Bessie Love and George Walsh, has been selected by the production staff at the Metro studios to stage "Parlor, Bedroom and Bath." Chief in the support of Miss Dana in the cast of this boudoir farce by C. W. Bell and Mark Swan, is Eugene Pallette, who appeared with May Allison in "Fair and Warmer"; and more recently with Bert Lytell in the list of players enacting "Alias Jimmy Valentine." A. P. Younger, of the Metro scenario staff, wrote the script from which Mr. Dillon will direct the piece.

In "An Outsider," by Julie Herne, daughter of James A. Herne, who wrote "Shore Acres," Alice Lake at the head of an all-star cast will be given the part of a manicurist. The girl, after marrying the scion of a wealthy and aristocratic middle western family, goes to her husband's home to live. The studied efforts of his people to snub her and wound her feelings, thus "keeping her in her place," as they phrase it, and the young woman's ultimate triumph over false pride and prejudice form the basis of what is described as a dramatic composition of moving power and profound depths.

Lois Zellner has done the adaptation and continuity for "An Outsider," but the choice of director has not as yet been made public.

"Hearts Are Trumps" is the third of the big Drury Lane melodramas of the five Metro purchased last year while Richard A. Rowland, president of Metro Pictures Corporation, was in England. This third of the thrillers is the sole work of Cecil Raleigh, who collaborated with Henry Hamilton and Arthur Collins

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